



Twenty-fifth
Anniversary
Issue

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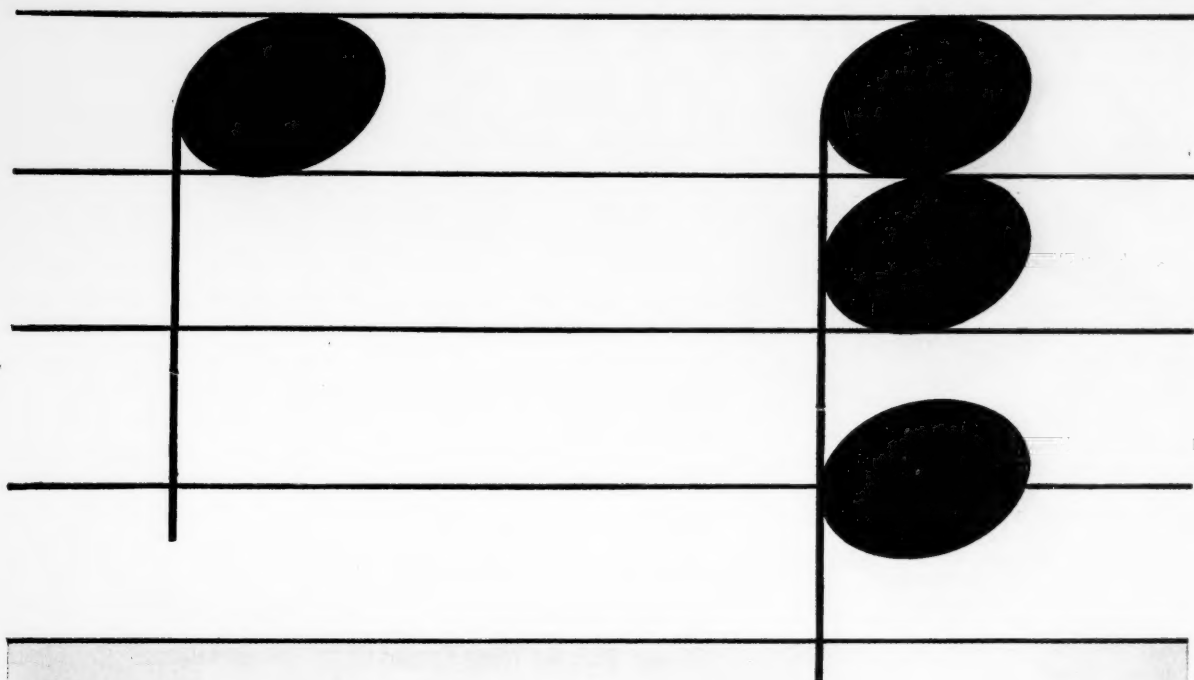


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A review of the past

(A PREVIEW OF PROGRESS)

Baldwin today looks ahead to limitless new horizons in the exciting world of music. A pattern of progress has been set during the last 25 years — one of the most dynamic and challenging quarter centuries in the company's 104-year history. ■ Turning back the calendar reveals an era unequalled for dramatic diversification backed up by continued emphasis on Baldwin traditions. With the end of World War II and the resumption of music instrument manufacture, Baldwin's modern saga of progress began. ■ In 1946, at the first post-war trade show, the Baldwin Electronic Organ, ready before the war, made an involuntarily delayed debut. With the introduction of this first organ and subsequent expansion of the organ line to include a variety of both church and home models, Baldwin became an industry pioneer in manufacturing an all-inclusive line of both pianos and organs. ■ From Baldwin's extensive research in electronics have come many non-musical contributions to space-age technology. Sophisticated electronic products for military and scientific use, by-products of the development of the electronic organ, are manufactured today by Baldwin. ■ In a continuing program to keep "in tune with the times" Baldwin has recently expanded into the guitar and amplifier field. Today Baldwin's Guitar Division offers not only a comprehensive selection of guitars and amplifiers but also other instruments, such as solid body harpsichords and banjos, related to this important segment of the modern music scene. ■ The piano, of course, remains the Baldwin keynote. Introduced this year is a newly redesigned concert grand piano, incorporating many refinements in design and production. This new Baldwin SD-10 is earning a consistently enthusiastic reception from musicians across the country. And the spectacular new Baldwin Music Center in New York provides Baldwin with a distinguished home at the heart of the music world. ■ The dramatic developments of the past 25 years may be only the prelude as Baldwin prepares for an even more spectacular future. Continuing a prized heritage of quality and integrity, Baldwin this year and for coming years will mean music . . . the sight and sound of fine music.

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Meet the Author



HANSON

ELMAN

HOWARD HANSON, a member of the Advisory Council of *MUSIC JOURNAL*, has had a long and highly distinguished career as composer, conductor, author, teacher, and administrator. Recently retired as head of the Eastman School of Music after somewhat more than three decades of leadership, he remains active as President of the National Music Council and continues his tireless and inspirational efforts in behalf of American musical education and native composers.

MISCHA ELMAN, the embodiment of eternal youth, continues to amaze the world as he has been doing ever since making his first appearance as a young child in a school concert at the Royal Music School in Odessa in 1899. Still busily hopping about the world on concert tours, his playing has never ceased maintaining the glowing tone and romantic fervor for which he has always been justly famous.

DAVID ROCKEFELLER, the youngest son of the late John D. Rockefeller, Jr., attended Lincoln School of Teachers College, New York, received a B.S. degree from Harvard and, following post-graduate study there and at the London School of Economics, a Ph.D. from the University of Chicago. He also holds honorary degrees from Columbia University, Bowdoin College and the Jewish Theological Seminary. President and chairman of the executive committee of the board of directors of the Chase Manhattan Bank since 1961. His

article was delivered as a speech before the recent meeting of the National Industrial Conference Board at N.Y.'s Waldorf Astoria.

JACK M. WATSON, author, teacher, editor, and administrator, has taught at New York University, University of Southern California, and Indiana University as Director of Graduate Studies; served as administrative music editor of Silver Burdett Co. from 1949-1953; is advisory music editor for Dodd, Mead & Co. and editor of its college music textbook series; and co-author with his wife of the recently published *A Concise Dictionary of Music*. Currently Dean of the College-Conservatory of Music of the University of Cincinnati, he is a member of the Advisory Council of *MUSIC JOURNAL*.



ROCKEFELLER

WATSON

AL G. WRIGHT, Professor and Head of the Department of Bands at Purdue University, holds B.A. and M. Ed. degrees from the University of Miami. In addition to his responsibilities at Purdue, he has served as guest conductor, clinician and lecturer throughout most of the U.S. and several Canadian Provinces. His marching band textbook, *The Show Band*, is very highly regarded in the profession and his other writings have appeared in most of the major music magazines. He is a member of *MUSIC JOURNAL*'s Advisory Council.

HARRY ROBERT WILSON, Chairman-Emeritus of the Music Department at Teachers College, Columbia Univer-

sity, has long been recognized as an outstanding choral conductor, composer, arranger, clinician, lecturer, and author. His book, *The Art of Choral Singing*, is considered a genuinely authoritative work in its field and his many compositions and arrangements are frequently found on choral programs.



WRIGHT

WILSON

WILLIAM D. REVELLI, the highly respected Conductor of Symphonic and Marching Bands at the University of Michigan, whose activities and achievements are manifold and widely recognized, is Founder and Honorary Life President of the College Band Directors National Association. *MUSIC JOURNAL* deems it a privilege to have him as a member of its Advisory Council.



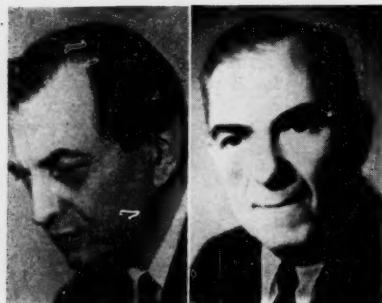
REVELLI

JUDSON

LOUIS G. WERSEN, currently President of MENC, was born in La Conner, Wash. He holds a B.A. in music from State College of Washington and an

M.A. and doctorate from Waynesburg, Pa., College. While serving with distinction in numerous teaching posts and administrative positions in colleges and public school systems, he has also conducted high school orchestras, acted as co-author of various songbooks and published *Rhythmic Foundation Through Drumming*.

DOROTHY FIELDS, daughter of Lew Fields (of Weber and Fields vaudeville fame), has for years been enlivening the theater with her brilliant books and/or lyrics. Such outstanding shows as *Let's Face It*, *Something for the Boys*, *Mexican Hayride*, *Up in Central Park*, *Annie Get Your Gun*, and the current hit, *Sweet Charity*, have all benefited by her inimitable talents. The composers with whom she has collaborated constitute a veritable catalog of the truly great figures in American show business and include Porter, Romberg, Berlin, Schwartz, Arlen, Gould, McHugh and Kern.



TCHEREPNIN

FINKELSTEIN

ALEXANDER TCHEREPNIN, in addition to being a brilliant pianist, conductor, lecturer and teacher, is one of the important composers of our time. A son of the well-known Nicholas Tcherepnin, he studied at the Petograd Conservatory and later in Paris with Isidore Philipp and Paul Vidal. Taking up residence in this country in 1949 after extended travel on the Continent and the Far East, he is now an American citizen whose varied activities continue to be world-wide.

IRENE MUIR, National President of the NFMC, holds both B.M. and M.M. degrees in Voice from the American Conservatory in Chicago and was recently awarded an honorary Doctor of Music degree from that noted institution as well as an honorary Doctor of Letters from Eastern Kentucky University. An organizer and executive of outstanding ability, she has long been a national figure in the world of music. In addition to her tireless work in NFMC, she is very actively associated with such projects as the Kennedy Center for the Performing Arts, National Music Council, Interlochen Arts Academy, National League of American Pen Women, National Association for American Composers and Conductors, American Symphony Orchestra League, and the National Council on the Arts and Government.

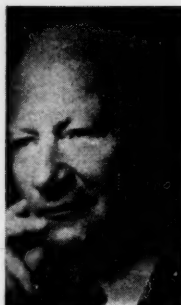


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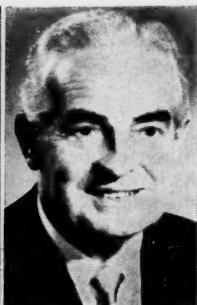


EVENSON

PATTEE EVENSON, conductor and musical director of the American Symphony Orchestra and the Evenson Little Symphony in Los Angeles and a trumpet soloist with major orchestras and bands, is also known as an educator and director of instrumental festivals and clinics. He has taught at the Eastman School of Music, San Diego State College, and the Universities of Michigan, Oklahoma and Montana. Currently he is chairman of the MENC Committee on Music in Higher Education and a member of the California State Board of Education College Accreditation Committee evaluating programs in music education.



SCHANG



WARING

FREDERICK C. SCHANG, JR., a founder and former president and board chairman of Columbia Artists Management, Inc., is a native New Yorker. A graduate of the Columbia University School of Journalism, he was on the *New York Tribune* staff for a brief period before starting his career in the concert business as advance agent for the Diaghilev Ballet Russe. Most widely known as a manager of singers, although not exclusively so, he has guided the careers of such stars as Pons, Bjoerling, Ponselle, Lehmann, Chaliapin, Gigli, Tauber, Martinelli and Merrill.

FRED WARING has long been recognized as the top showman in the popular concert field. His famous "Pennsylvanians" have entertained and stimulated huge audiences of all kinds through appearances in America's largest auditoriums, in motion pictures, and on radio, television and records. He is currently on an extended tour marking his fiftieth year in show business, certainly a powerful proof of his enduring popularity.

STANLEY DANCE was born in Brintree, England, and educated at Framlingham College, where he first became interested in jazz. In 1958 he was sent to New York by Sir Edward Lewis of Decca Records to supervise nine albums of "mainstream" jazz—"mainstream" being a category label he is credited with originating. His articles and critiques appear regularly in all of the leading magazines devoted to the subject. He has contributed to a number of anthologies, and published a book, *Jazz Era*. In 1963 he won a NARAS Grammy Award for the liner notes to *The Ellington Era* and a nomination from the same society in 1965 for the notes to *The Grand Terrace Band* by Earl Hines. Currently he is writing a book about Duke Ellington's musicians.



PACE



DANCE

ROBERT PACE is head of the Department of Piano Instruction at Teachers College, Columbia University, and Educational Director of the National Piano Foundation. Internationally known as a pianist, composer, author and educator, he is a leading figure in the growing field of group piano instruction, in which he is recognized as an outstanding authority. A frequent contributor to *MUSIC JOURNAL*, he is a member of its Advisory Council.



RUDOFF

HARVEY RUDOFF, a graduate of Northwestern University and a member of Pi Kappa Lambda, was solo clarinetist with the 76th Army Band in France. Now a music instructor in the Denver public schools, he has been a regular contributor to *MUSIC JOURNAL* for the past three years, during which time his interests and knowledge of all things worldly have never ceased to astonish our readers who are very outspoken in their enthusiasm for his gently satirical pieces. Herein he further extends his range to the otherworldly.

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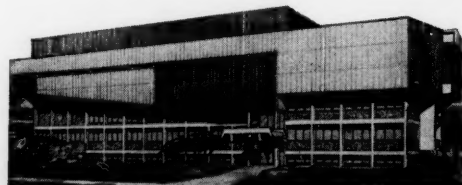
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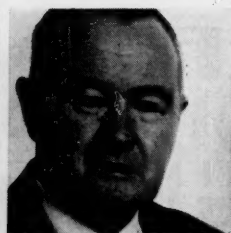
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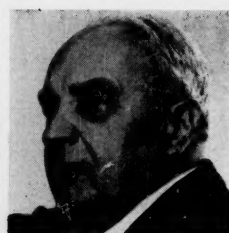
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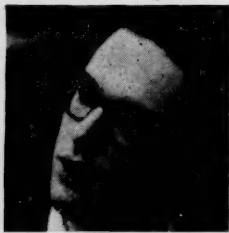
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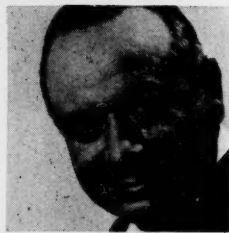
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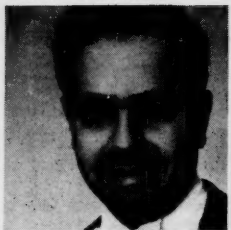
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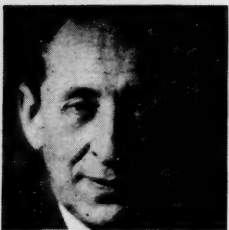
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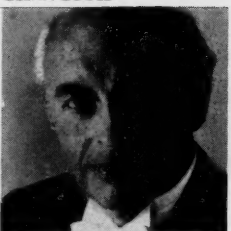
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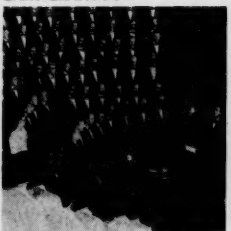
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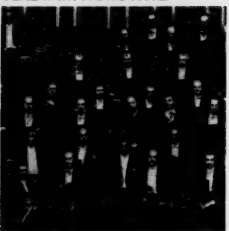
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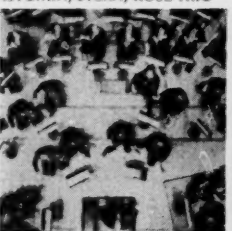
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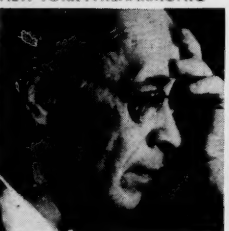
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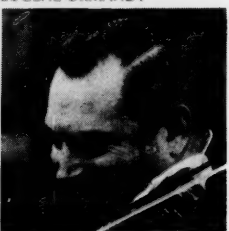
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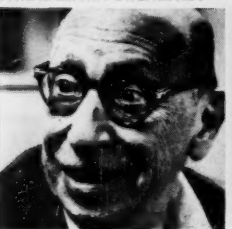
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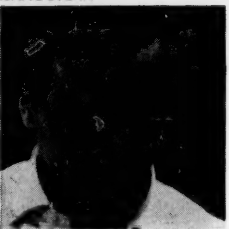
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A Message from the Publisher

I have been asked by my Editorial Department to write 700 words highlighting some of the happenings in 25 years of publishing MUSIC JOURNAL. When requested to do this, I said to my Editor, Bob Cumming, "Wouldn't I be better off selling this space and getting paid for it?" to which he replied, "Beautiful dreamer, just play us an anniversary waltz in your inimitable style and accentuate the positive." So that's just what I'll try to do.

For the first 25 years, MUSIC JOURNAL has been a real challenge—one that I have thoroughly enjoyed meeting and one which has benefited anyone who has had anything to do with it. I am grateful to the advertisers, the subscribers, authors, staff, designers, printer, circulation department, engraver and, yes, even the Post Office.

I owe a great deal to the advertisers who have really made this dream come true for me. I owe my staff — Managing Editor Owen Anderson, Associate Editor Ralph Lewando, Advertising Director Judd French, Circulation Manager Sylvia Roth, General Manager Leo Farber, and Art Directors Jack Sherin and Jack Golden, among others—more than I can express for its loyalty and every day efforts. I take tremendous pride in our subscribers and their suggestions, and in all others who have supported MUSIC JOURNAL and its practically unique and stimulating content, both advertising and editorial. Editorially, the magazine is as proud of its relatively unknown educator-author as it is of the giant of the international scene. Often the practicing private and public educator, artist, manager or music industry person will have more of practical and inspirational value to offer the profession.


To me, publishing a magazine is not just an article and an ad; my staff and I have always felt that this magazine should have a message and purpose. And we do—

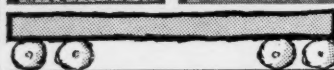
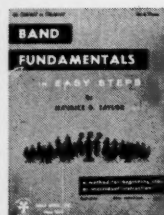
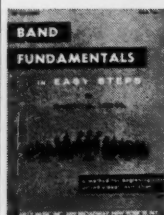
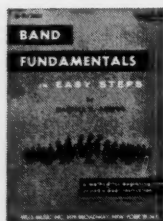
as expressed in our frequently published Credo. This magazine should be able to contribute something of value to the American music scene. And it *does*—in an informative, entertaining, scholastic and artistic manner.

I have been very fortunate in having, over this past quarter of a century, three wonderful editors—the late Ennis Davis, who enjoyed a great reputation in the music education field, the late Sigmund Spaeth, a very prominent man in all phases of music, and now Robert Cumming, who is (in apostolic succession) continuing in behalf of both predecessors. He has combined both editors' philosophies with his own know-how, and is turning out to be a synthesis of all three—and for this I am very proud. He begins his tenth year with MUSIC JOURNAL in January, 1967. (I must also pay tribute to past editors Jean Tanner and Margaret Maxwell, who did splendid jobs of editing this magazine in early times of special need.)

I am one who believes that white space is good for an ad. Therefore, I would rather not fill the rest of *this* page. And, if I am short of the usual "32 bars" for this anniversary waltz, won't you please tear off the remaining white space and send me a note suggesting what we can do for you in 1967?

As a postscript, I thank you most sincerely for your splendid co-operation in the past. Let me assure you that we will try our best to deserve it in the future.





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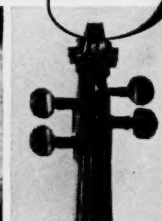
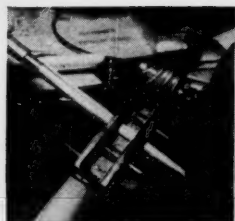


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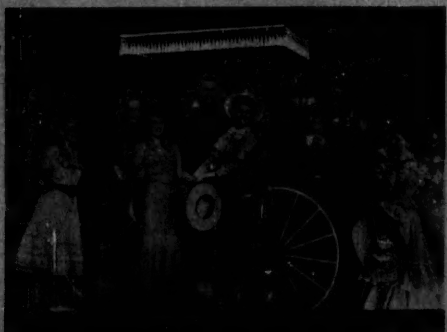
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1943
THE YEAR
SHOE
RATIONING
STARTED.



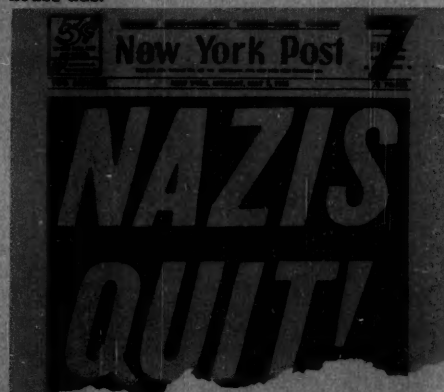
MUSIC PUBLISHERS' JOURNAL was at 1270 Sixth Avenue, New York City. Published bi-monthly (6 issues), it had three editors during '43: Ennis Davis, Jean Tanner and David Norris . . . Arthur Hauser signed a monthly column, *Dealer Trends* . . . The year's authors included Sigmund Romberg, Howard Barlow, William Schuman, Roy Harris, Irving Berlin, Richard Rodgers, Ferde Grofé, Howard Hanson, Louis G. Wersén, Henry Cowell, Richard Franko Goldman, Peter De Rose, Archie Jones, Mark Hindsley, Leonard Feist, Austin A. Harding, Xavier Cugat . . . MENC's Wartime Institutes in music education were well attended . . . Jean Tanner's editorial page of July-Aug. read: "As the summer school instructor of 1943 sings out his class rolls, he will be saying 'Miss . . . Miss'—not many Mistresses around this summer. They're very busy elsewhere!" . . . A common goal of the people appeared in place of house ads: "Buy War Bonds!"

1944
THE YEAR
"OKLAHOMA"
WON A
PULITZER
PRIZE.



Editors Ennis Davis and Jean Tanner viewed the "boom in music" brightly, though author Augustus D. Zanzig, of the Nat'l. Recording Commission, admonished (regarding "peak demands" for music: "We should realize that these show much more surely the needs for music than they do the adequacy with which those needs are being served." . . . Results were published of a National Music Council survey of the "Use of Music in Hospitals for Nervous and Mental Diseases" . . . Articles were signed

by David Ross, Edwin Hughes, Sigmund Spaeth, Franz Waxman, Raymond Kendall, Arthur Judson, Aaron Copland, Artur Rodzinski, Anne M. Gannett, Douglas Moore, Vernon Duke, and others . . . "The Code of Ethics and Practice" of the American Academy of Teachers of Singing was published and discussed . . . Ennis Davis said: "There is that ever-present argument about whether music should be written as functional stuff to give pleasure . . . or whether a composer should, come hell or high water, stick to his own path remote and esoteric though it may be. We've heard that question argued too much to attempt to settle it. Perhaps it isn't a real question, after all, and each side should go merrily on its way and leave the other alone." Spaeth said: "As of Jan. 1, 1944, we stand equipped with the greatest natural resources in the entire history of music." . . . "Buy More Bonds" said the house ads.



1945
THE YEAR
WORLD WAR II
ENDED.

New York City's Mayor Fiorello LaGuardia signed an article about the City Center, "... an experiment, the original plans for which call for an ideal modern opera house for a long season of opera every year, and along with it a hall for symphonic concerts . . . and a people's theatre of drama." Leopold Stokowski, conductor of the N.Y.C. Symphony, wrote on the potentials of the City Center ideal: "City centers can encourage all the arts. If they are established all over the country they can bring about an immense growth of cultural influences that will be valuable to the morale of the whole nation." . . . There were signed articles by Robert Shaw, Lilla Belle Pitts, Rose Barapton, Erich Leinsdorf and Sigmund Spaeth . . . Milestones in the history of film music were published (1908-1945), beginning with Saint-Saëns' music for *L'Assassinat du Duc de Guise* and ending with musical films released in 1945, such as *Music for Millions*, *A Song to Remember*, *Rhapsody in Blue*, *Anchors Aweigh*, Werner Janssen's Musicolor films, and others . . . "Keep saving waste paper!" appeared in place of house ads.

1946
THE YEAR
AGA KHAN
RECEIVED
HIS WEIGHT
(\$2,200,000)
IN DIAMONDS.



The Sept.-Oct. '46 issue was the first published under the new name, *MUSIC JOURNAL* . . . A contemporary composer series of photos began, as well as the first edition of the *Index to New Music* . . . Authors featured included William Schuman, Douglas Moore, Carleton Sprague Smith, Mark Schubart, Gustave Reese, Erich Leinsdorf, Otto Kinkeldey, Vincent Donovan (O.P.), Nicolas Slonimsky . . . Roy Harris, in *Taxation without Representation*, said: "Actually there are only a few periods in Occidental music history when the creative ideals of composers were similar to the tastes of the public and the current practices of performing musicians . . . Give worthy American composers the economic independence which they need to write the American music of tomorrow!" . . . Edward Lowinsky said: "All technical and stylistic changes in the history of music reflect the changing outlook of man and the changing human society."

1947
THE YEAR
PRINCESS
ELIZABETH
WAS MARRIED.



The venerable Music Teachers National Association dominated the May-June issue in which extracts of major speeches were published . . . The year's authors included Harry Robert Wilson, Peter J. Wilhousky, Noble Cain, Risé Stevens, Donald Dame, Helen Traubel, Gladys Swarthout, Martha Lipton, Vincent Jones, Norman Lloyd . . . The magazine published and discussed principal talks made on Oct. 8th when the Composers-Authors Guild held a public symposium in Carnegie Recital Hall. "Is American Music Being Given a Fair Hearing?" was the subject, later summarized at a meeting of the National Federation of Music Clubs . . . A Code of Ethics was adopted jointly by the Music Educators National Conference and the American Federation of Musicians, approved by the American Ass'n. of School Administrators on September 22nd . . . The 1947 edition of the *Index to New Music* was announced . . . A house ad read: "*MUSIC JOURNAL*—a journal for the free expression of opinion concerning all phases of music in American life."

1948
THE YEAR
OF THE
KINSEY REPORT.



The year's well-known authors included Serge Koussevitzky, Nan Merriman, Don Malin, Abram Chasins, Ezio Pinza, Bosley Crowther, Olga Samaroff-Stokowski, Harold Winkler, G. Francesco Malipiero, Howard Hanson, Gyorgy Sandor, Virgil Thomson . . . The editors said: "We have recently examined a sampling of the results of a door-to-door survey being conducted under the auspices of the newly formed American Music Conference. So far as we know this is the first instance of an organized attempt to determine many simple but highly important facts concerning the place and function of music in the normal everyday life of the average citizen. It is a splendid beginning. It should serve as an example and a starting point for the efforts of the organized forces of music education." . . . A series of ten articles by Heien M. Thompson (American Symphony Orchestra League) was commissioned . . . House ads promoted the '48 *Index to New Music*.

1949
THE YEAR
RITA HAYWORTH
MARRIED
ALY KHAN.



Featured authors included Wilfred C. Bain, Duane Haskell, Emanuel Wishnow, A. I. McHose, June Kelly, Gardner Read, Walter Piston, Moshe Paranov, Lewis Potter, Walter Nallin, J. Frederick Müller . . . A series of six articles by Lawrence Tibbett was begun on the subject of advice to beginning artists . . . The editorial page stated: "Musicians and higher-echelon music lovers are frequently critical of the artistic content of the total offering of music by radio. They claim that too many programs are designed for listeners who are comparatively 'illiterate' in music and that little is being done for those who take music seriously . . . The serious listener is often loud in his squawks of disapproval but . . . gives very little positive and audible support of the so-called 'good' programs. How many times have you written a note of thanks to a broadcasting company or a sponsor in appreciation of a program? On the roof tops these days we see an increasing number of TV aerials. The owners of those sets will determine the content of future TV programs. They have the votes!"

1950
THE YEAR
"SOUTH PACIFIC"
WON THE
PULITZER PRIZE,
IN DRAMA.



Eight issues were published as opposed to the previous six . . . Distinct change in appearance of magazine in September. Appropriate art work accompanied some articles with slight changes in typography . . . Authors were Burl Ives, Peter Mennin, Yehudi Menuhin, Todd Duncan, Irra Petina, Lester Lanin, Patrice Munsel, Kurt Baum, A. C. Voran, and others . . . Al Simon (of New York's WQXR) selected a "Christmas gift" list of recordings for the Christmas issue . . . A series of music quizzes began to appear . . . A study of attitudes of students, teachers and administrators was announced . . . Jacques Offenbach's music and life story was the subject of a French musical film, *The Paris Waltz*, playing across the nation and reported in MUSIC JOURNAL . . . A filler item called attention to a resort restaurant in Atlantic City which displayed this sign: "Wanted—Piano Player who can open clams and oysters."

1951
THE YEAR
CORTISONE
WAS
DISCOVERED.



In September another issue was added, making nine per year . . . The magazine's personality became more lighthearted, with more musical quizzes and tongue-in-cheek articles. The March cover was a photograph of a cat, playing a piano and howling with an obviously musical, relaxed jaw . . . A letter from a reader stated: "The Musical Maze on page 59 of the Nov. issue was difficult enough to begin with, but when I turned to the solution on page 46 and found that I had to read it upsidedown I really became upset. Was this done purposely or accidentally? Please answer soon so that I can get back on my feet again." The editorial reply from Ennis Davis was: "A Philadelphia lawyer can help you, we are certain." . . . Featured articles were by Howard Hanson, Burrill Phillips, Ralph L. F. McCombs, Arthur Hauser, S. Turner Jones, Leon Carson, Hans Busch, Eugene List, and others . . . A national study of music attitudes of young people under 20 was begun; 30 awards offered (U.S. Saving Bonds). Winners were announced and pictured in April. . . . Kirsten Flagstad returned to the Met . . . "Our favorite headline this month came from a Cincinnati paper which assured readers 'Orpheus to Do AAF Number.' We hope there was a lyre accompaniment with Eurydice on vocals."

1952
THE YEAR THE
UN BUILDING
WAS COMPLETED
IN NEW YORK.



Twelve issues published . . . Results of survey of attitudes published in various issues, with complaints from students such as: "Too many theories. I want to learn to play." "My teacher got chummy." "My teacher is slipshod . . . not serious enough." "No inspiration or encouragement." . . . The year's authors included James C. Petrillo, Louis G. Wersan, Harry Robert Wilson, Aaron Copland, Howard Taubman and Ferrante & Teicher, who said: "We quite honestly feel that some of the works of Rodgers & Hart, Kern, Gershwin, Dietz & Schwartz and Rodgers & Hammerstein represent the very finest of our American creative efforts in the field of music, and warrant a place alongside the best of our folk music and contemporary serious music." . . . A house ad read: "You get 12 issues of MUSIC JOURNAL plus the services of Stanford University's Vocational Interest Test."



1953
THE YEAR
EISENHOWER
WAS
INAUGURATED
OUR 34TH
PRESIDENT.

Editor Ennis Davis passed away on May 8th. He was succeeded by Margaret Maxwell, with Jean Tanner as Associate Editor. "With deep sadness we report the death of Ennis Davis, Editor of MUSIC JOURNAL almost from its inception. He will be greatly missed in the broad world of music and musicians, to which he made many significant and effective contributions . . . We cannot really say good-bye to him, for the influence of his thinking and the aftermath of his accomplishments will long be with us." . . . Featured authors for the year included Howard Hanson, Igor Gorin, Jack Dolph . . . For the 10th anniversary issue all articles were reprints from previous issues . . . Stravinsky's *The Rake's Progress* was broadcast from the Met . . . The movie, *Tonight We Sing*, based on the life of Sol Hurok, featured Ezio Pinza and Roberta Peters.

1954
THE YEAR
ROGER
BANNISTER
CRACKED THE
4 MINUTE
MILE
BARRIER.



The Howell Bill (HR 5397) was before Congress "to establish a National Arts Commission, erect a Music Center (opera house and theatre) in Washington, D.C., establish Federal subsidies and other forms of assistance for various forms of art." . . . Arturo Toscanini retired and the NBC Symphony disbanded after 17 years . . . Sigmund Spaeth began a regular column . . . Helen Thompson's series continued . . . The year's authors included Ernst Toch, Philip Lang, Jean Morel, Earl Minderman, Ernst Bacon, Fay Templeton Frisch . . . As part of the results of the Stanford Vocational Interest Research Laboratory, Margaret Maxwell commented: "No observer of the music world could fail to realize the tragic number of people of 'pleasant accomplishment' who are breaking their hearts in competitive performance or to note how many individuals of really fine talent have fled the field of performance for an unhappy existence in the supposedly secure area of teaching. Perhaps most regrettable are the many who, because their training fits them for little else, grind out an unsatisfactory life in music when they might have been resounding successes in other occupations."

1955
THE YEAR
GINO PRATO
WON \$64,000.



Ten issues published instead of twelve . . . The year's authors included Archie Jones, Don Malin, Normand Lockwood, Paul Whiteman, George Marek, Ada Holding Miller, Oliver Daniel, Frank Thompson, Jr. . . . Tributes to Romberg, Kern, Harbach, Herbert, Weill and Gershwin appeared . . . Spaeth's column renamed *In and Out of Tune*; he was guest editor for special NFMC issue and became Editor-in-Chief with the May-June issue. His statement of policy pointed up that "news of the musical world should be given in advance rather than in retrospect. MUSIC JOURNAL will continue to address itself primarily to America's music educators and students, with particular emphasis on the college and university field and the activities of bands, orchestras, choruses, pian-

ists, organists . . . and music lovers in general." . . . Author James Jones was congratulating singer Tony Martin: "I'm James Jones," he said. "I wrote *From Here to Eternity*." "Oh," Martin replied cordially, "That was a great song. Yes sir, a great song."



1956
THE YEAR
GRACE KELLY
BECAME A
PRINCESS.

The magazine moved to new headquarters at 157 West 57 Street . . . 1956 was "The Mozart Year" (the unique composer having been born in 1756). Also 100th anniversary of the death of Robert Schumann . . . Different typography used in magazine; Julian Tunick was art director . . . The year's articles were by Henry Cowell, Jack Watson, Vincent Lopez, Robert Bagar, Paul Nettl, George London, Jan Peerce, Paul Creston, Richard Ellsasser, Ernest Gold, Ralph Lewando, Max Kaplan, Ford Frick, Victor Young, Olga Wolf, among others . . . Advisory Council placed on masthead. Original list was Robert Russell Bennett, Leonard Bernstein, Duke Ellington, Morton Gould, Howard Hanson, Edwin Hughes, Frank Thompson, Jr., Fred Waring, Peter J. Wilhousky, Arthur L. Williams . . . Tribute to Peter De Rose (1896-1953) . . . Margot Nadien (wife of N.Y. Philharmonic's new concertmaster) joined staff as assistant editor . . . NBC-TV's 90-minute "Festival of Music" received poor ratings in competition with popular shows.



1957
THE YEAR
WOMEN VOTED
FOR THE
FIRST TIME
IN EGYPT.

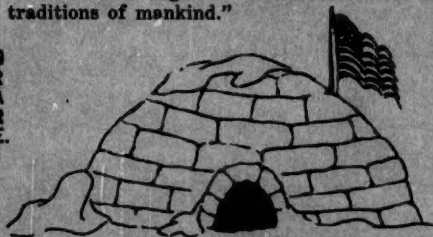
The amalgamation of MUSIC JOURNAL and *Educational Music Magazine* took place . . . First Annual issue released, eliminating necessity for the regular July-August issue . . . Lawrence Perry added as associate editor . . . William D. Revelli and Archie N. Jones added to Advisory Council . . . Authors included Frederick Fennell, E. William Doty, Morton Gould, Vida Chenoweth, Helen Hoosier, Walter Slezak, Ben Gross, George London, Geoffrey O'Hara, Julius Bloom, Denc Martin . . . "Life Means More with Music" was theme of 34th NFMC National Music Week . . . Jack M. Watson functioned as moderator of the Music Educators' Round Table . . . House ad: "1957 Annual contains a graded listing of 5,000 pieces of music published in 1957, listings of recorded music released, new books, a portrait gallery of 40 living American composers . . ."

1958
THE YEAR
VAN CLIBURN
WON THE
TCHAIKOVSKY
COMPETITION
IN MOSCOW.



MENC celebrated 50th anniversary . . . 1958 Annual released featuring Gallery of 60 American Composers and Performers . . . Robert Cumming added to editorial staff . . . 138-page March issue largest to date . . . Authors included Oscar Hammerstein II, Ralph Bellamy, Danny Kaye, Carl Haverlin, Howard Mitchell, Percy Faith, Meredith Willson, Pat Boone, Robert Pace, Erroll Garner, Mischa Elman, Ruth Slenczynska, Patti Page, Benny Goodman, Vittorio Giannini, Meyer Davis, Fannie Hurst, Thor Johnson, Rilda Bee Cliburn, Archer & Gile, Robert Elmore . . . *Music is the Heart of a City* series begun . . . Set of 40 cards (portraits and biographies) showing living American composers made available for school bulletin boards . . . Spaeth dubbed rock 'n' roll a "popular reversion to savagery . . . most disgraceful blasphemy ever committed in the name of music . . . menace to youthful morals and an incitement to juvenile delinquency." Cited movie, *Jamboree*, which aroused violent emotions: ". . . an usher and several spectators were stabbed during a general riot of teenagers." . . . President Eisenhower stated: "The power of music to enrich the lives of young and old has been well known to all generations . . . music adds strength to the common bonds and traditions of mankind."

1959
THE YEAR
ALASKA
BECAME OUR
49TH STATE.



Robert Pace added to staff as Piano Editor; Clarence Sawhill as Band Editor . . . A salute to Spaeth's 50 years with music in the 194-page April-May issue . . . 1959 Annual featured gallery of 50 living musical entertainers . . . New cover series of photographs of musical works of art begun . . . Number of pages per issue increased . . . Authors included Marshall Stearns, Robert Merrill, Peggy Wood, Shari Lewis, Dimitri Tiomkin, Lotte Lenya, Judy Holliday, John D. Rockefeller III, Charles K. L. Davis, John Lewis, Richard Bales, Paul Henry Lang, David Randolph, Ethel Smith, Eugene List, William Schuman, Harry Belafonte, Peter Herman Adler, Roberta Peters, Frank Frisch, Rafael Mendez, Franz Waxman, Joseph Fuchs, Theodor Uppman, Thomas Scherman, Leonid Kogan, Nathan Milstein, Paul Hume, Wilfred Pelletier, Jorge Bolet, Diahann Carroll, Yehudi Menuhin, Frederick Swann, Woody Herman. . . House ad read: "Be conversant about the world of music—read MUSIC JOURNAL."

1960
THE YEAR
THE NUCLEAR
SUB TRITON
WENT AROUND
THE WORLD.



Things You Should Know column added as regular feature . . . Annual contained gallery of symphonic conductors . . . Sylvia Smith replaced Vera Norse as head of Circulation Department . . . Unprecedented number of deaths of major figures, including Leonard Warren, Lawrence Tibbett, Jussi Bjoerling, Dimitri Mitropoulos, Lucrezia Bori, Povia Frisch, Heitor Villa-Lobos, Oscar Hammerstein II, Paul Cunningham, William A. Schroeder, Frances Elliott Clark, and others . . . Featured authors included Artur Rubinstein, Bing Crosby, Lily Pons, Walter Slezak, Don Costa, Sal Salvador, Elaine Malbin, Paul Nettl, Burl Ives, Regina Resnik, Alice Ghostley, Dmitri Shostakovich, Leopold Stokowski, Stanley Adams, Ann Schein, Eleanor Steber, Mischa Elman, Martyn Green, Herbert Kupferberg, Claramae Turner, Camilla Williams, Richard Korn, Tibor Kozma, Bone & Fenton, Herb Shriner, King Vidor, Andre Kostelanetz, Ralph Hunter, Adele Leigh, James Pease, Brook Benton, Frances Yeend, Dinah Shore, Dirk Bogarde, Lucien Cailliet, Rick Besoyan, Lionel Hampton, Howard Hanson, Eberhard Preussner, Eileen Farrell, Gene Krupa, Victor Alessandro, Philippa Schuyler, Giorgio Tozzi, Milton Babbitt, Brenda Lewis, Stanislaw Skrowaczewski, Count Basie, Richard Leibert, Gunter Henselck, Winifred Cecil . . . Carnegie Hall saved from demolition; one of earliest public pleas to save it was signed by Robert Cumming in the Nov.-Dec., '59 issue—*Carnegie Hall's Deadline*.



1961
THE YEAR
ALAN SHEPARD
MADE THE
FIRST AMERICAN
SPACE FLIGHT.

New art direction instituted (with total "face-lifting" and new format) with services of Designers 3 (Jack Golden and Jack Sherin). Overwhelming success provoking unprecedented reader reaction . . . Judd French joined staff . . . Authors included were Jack Benny, Virgil Thomson, Pablo Casals, Nicolai Gedda, Hilde Somer, Richard Rodgers, The Kingston Trio, Howard Hanson, Ed Sullivan, Julius Rudel, Nat King Cole, Crawford Gates, Elvis Presley, Licia Albanese, Renata Tebaldi, Louis Armstrong, Mitch Miller, Brenda Lee, Cesare Siepi, Walter Piston, Janos Starker, Victor Yellin, Maurice Chevalier, Eugene Ormandy, Nicola Moscona, Alexander Schreiner, Franco Corelli, The Limeliters, Mieczyslaw Horowitz, Phyllis Curtin, Burrill Phillips, Leonard Pennario, Hildegard, Albert Schweitzer, Hugh Ross, Igor Markevitch, Alec Templeton, Donald Voorhees . . . 150th anniversary of birth of Franz Liszt. Movie released, *Song Without End*, with Liszt portrayed by Dirk Bogarde and pianism by Jorge Bolet . . . Scoop: Russian pianist Sviatoslav Richter, who granted no

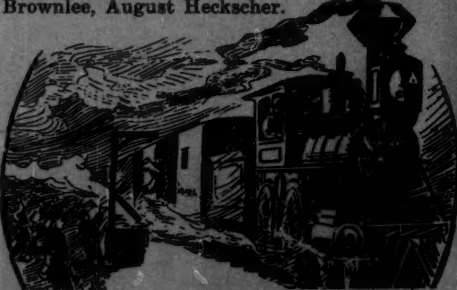
press interviews during his American tour, signed an exclusive article for the March issue . . . Editorial tribute to Mitropoulos . . . House ad: "Keep abreast of the best with M.J." . . . Paul Freeman's "Three Musicians" debuts on Oct. issue cover as 23rd in the series.

1962
THE YEAR
TELSTAR
WAS LAUNCHED.

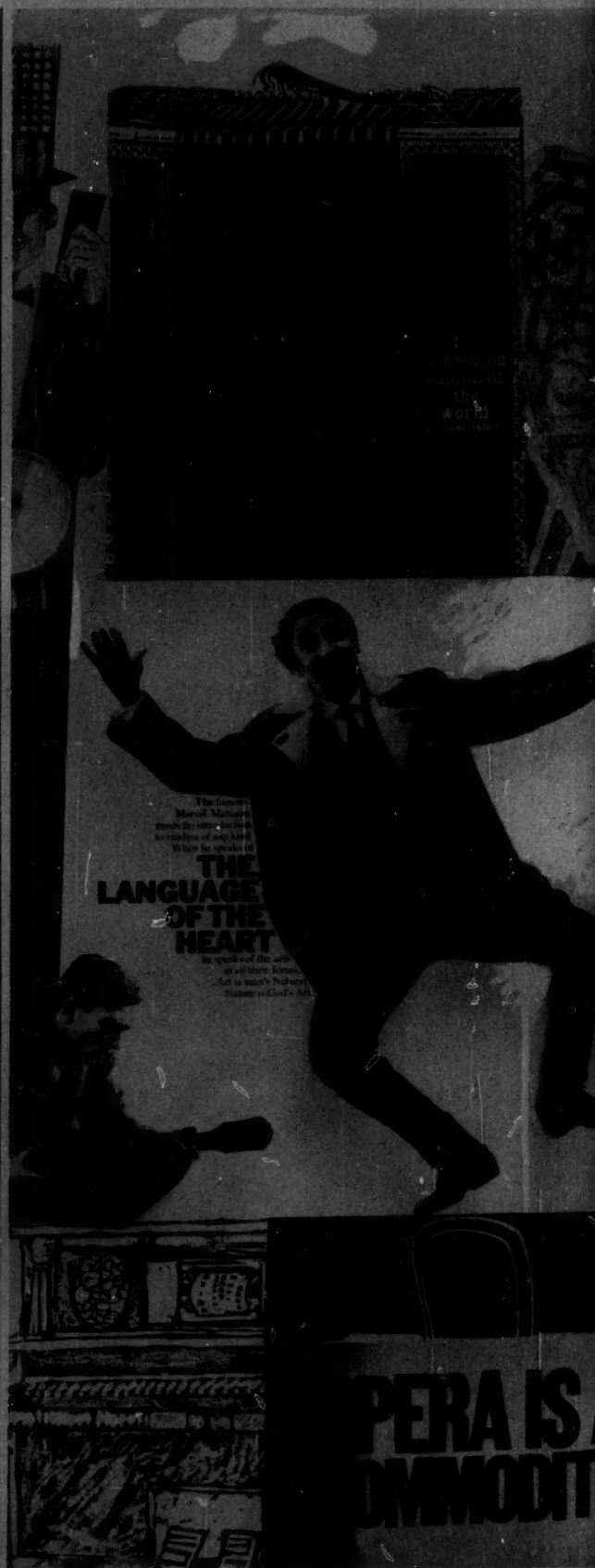


Society of Business Publication Designers presented M.J. with top *Award of Excellence* "for over-all effectiveness of the concept, the design and the realization of a business magazine published in 1961." . . . Spaeth's frequent hospitalization continued; Cumming made Managing Editor; Leo Farber and Michael Chiusano added to staff . . . Picasso's "Three Musicians" on cover of Jan. issue in which the artist signed an article . . . Shostakovich declared that "Bourgeois Culture is Bankrupt." . . . McDowell bill (HR 9906) introduced "for the establishment of a National Arts Agency in the U.S. Office of Education . . . *The Journal Reviews* section added as regular department reviewing new books, records, tapes and major premieres . . . String Symposium, conducted by Harvey and Georgeanna Whistler, appeared in five installments . . . 1962 *Annual* retitled *ANTHOLOGY* . . . "Music of the Americas" series begun . . . Contributors included Jackie Gleason, John Cage, Ulysses Kay, Alexander Tcherepnin, Joan Sutherland, Frank Sinatra, Nicolai Gedda, Risë Stevens, Otto Klemperer, Livingston & Evans, Danny Kaye, Duke Ellington, Henry Cowell, Nadia Boulanger, Victor Borge, Richard Tucker, Josef Krips, Jerome Hines, Rudolf Firkusny, Erich Leinsdorf, Bob Hope, Shirley Jones, Gardner Read, Malcolm Frager, Lorin Maazel, Isaac Stern, Dimitri Tiomkin, John Brownlee, August Heckscher.

1963
THE YEAR
OF THE
GREAT TRAIN
ROBBERY IN
GREAT BRITAIN.



The Educational Press Association presented M.J. with an award for "excellence in educational journalism" and "layout" . . . Society of Business Publication Designers gave M.J. its 2nd-place "Award of Merit" . . . *Spotlight on the Contemporary Composer Series* begun . . . *ANTHOLOGY* contains a Gallery of (40) Concert Artists . . . Former Nov.-Dec. issue became two monthly issues, making 10 per year . . . *A Tribute to the Bell Telephone Hour* by Robert Cumming was published in the *Congressional*



PERCUSSIONNNN

Percussion Up-to-Date

By Paul Price

Today, the drum is playing a more important part in modern music than ever before. It is no longer just a background accompaniment, but a solo instrument in its own right. The modern drummer is a virtuoso, capable of playing a wide variety of rhythms and patterns. The drum is also a key element in the modern band, providing a steady beat and a variety of sounds.

There is a great deal of interest in the drum today. Many people are taking lessons, and there are many opportunities for drummers to perform. The drum is also a popular instrument for children, and there are many books and records available for them. The drum is a versatile instrument, and it can be played in many different ways. It is a great way to express yourself, and it is a fun way to spend your time.

The drum is a great way to express yourself, and it is a fun way to spend your time. It is a versatile instrument, and it can be played in many different ways. It is a great way to express yourself, and it is a fun way to spend your time. It is a versatile instrument, and it can be played in many different ways.



MUSIC FOR WOODWIND SOLOISTS

THE TRUMPET SHALL SOUND

SUCCESS Requires Discipline
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Record for Dec. 30, 1963 . . . Owen Anderson joins editorial staff . . . Paderewski article uncovered and published posthumously . . . Tribute to the Small College series begun . . . Wagner's 150th birthday celebrated . . . Musical satirist Harvey Rudoff made M.J. debut . . . Authors: Mahalia Jackson, Benno Moiseiwitsch, Paul Whiteman, Grant Johannesen, Roland Hayes, Connie Francis, Van Cliburn, Benny Goodman, Rosalyn Tureck, Gerard Souzay, Leonie Rysanek, David Amram, Rudolf Bing, Eugene Ormandy, Antal Dorati, Yehudi Menuhin, Pablo Casals, Henry Cowell, John D. Rockefeller III, Hershy Kay, Elisabeth Schwarzkopf, Lucien Cailliet, Paul Yoder, Ned Rorem, Alicia Markova, Al G. Wright, Harry Robert Wilson, John Steinway, and others.

1964
THE YEAR
OF THE
BEATLES'
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The National Federation of Music Clubs gave M.J. an "Award of Merit" . . . Society of Business Publication Designers presented third consecutive award (Merit) . . . Special issue devoted to musical aspects of N.Y. World's Fair . . . National Educational Television was theme in November . . . Articles by C. D. Jackson, August Heckscher, Dmitri Shostakovich (series), Louis Armstrong, Skitch Henderson, Aldo Parisot, Stewart L. Udall, Julius Rudel, Rayburn Wright, Norman Dello Joio, Lorin Hollander, Ruggiero Ricci, Aaron Copland, Robert Russell Bennett, Frankie Laine, David Diamond, Betty Allen, Artur Schnabel, Mary Costa, Howard Hanson, Frank Thompson, Jr., Gregg Smith, Dorothy Kirsten, Richard Tucker, Marvin David Levy, Alfredo Antonini, Eugene List, Herman Kenin, Erich Leinsdorf, Dick Schory, Paul Price, Gary Burton, Jacob K. Javits, Arthur J. Goldberg, Risë Stevens, Dave Brubeck, John V. Lindsay, Charles Munch, Harold Bachman . . . Strauss' *Der Rosenkavalier* movie received unanimous praise.

1965
THE YEAR
OF THE
BIG BLACKOUT
IN THE
NORTHEASTERN
U.S.



First Concert Artists' Directory published as extra issue . . . James Browning, Dimitri Tiomkin and Jack Watson added to Advisory Council . . . NFMC's Parade of American Music "Award of Merit" again received . . . Spaeth's 80th birthday and 10th year with magazine celebrated at stellar Hotel Plaza testimonial luncheon given by publisher Al Vann (pictorially covered in May issue) . . . Special section devoted to Spaeth anniversaries in April . . .

New editorial emphasis given to special subjects (Brass, Piano and Organ, Woodwind, String, Opera, Music Therapy, etc.) providing additional coverage in depth . . . Sigmund Spaeth dies on Nov. 11th at Doctor's Hospital of internal hemorrhaging. Memorial service at Immanuel Evangelical Lutheran Church. "We expect to perpetuate the Spaeth tradition within this publication in the many years to come, God willing.—Al Vann." . . . Robert Cumming became Editor, Owen Anderson — Managing Editor and Ralph Lewand — Associate Editor, assuming Spaeth's regular column . . . Authors included Alfred Wallenstein, Rafael Mendez, Mahalia Jackson, Robert Burton, Howard Hanson, Stanley Adams, Judith Raskin, Harold Schonberg, Bruce Angell, Arthur Howes, Yehudi Menuhin, Andrew Imbrie, Max Rudolf, Donald McCathren, Richard Weerts, Charles Peters, Daniel Pinkham, James Neilson, Jack Feddersen, John Gutman, Mstislav Rostropovich, Don Costa, William Schuman, Marcel Marceau, Martin Luther King, Jr., Walter Stanton, Ferrante & Teicher, Franz Waxman, George Marek, Jan Peerce, James McCracken, Mrs. Hubert Humphrey, Elliott Carter, Don Gillis, John La Montaine, Ernst Bacon, Leonard Feist, Frank Piersol, Joseph Levine, Thomas Scherman, Victor Allesandro, Eileen Flissler.

1966
THE YEAR
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NFMC "Award of Merit" again received . . . 25th Anniversary Year (1967) celebrated at Hotel Plaza banquet-dance. Scholarships awarded in name of Sigmund Spaeth as well as in the names of advertisers contributing to Silver Anniversary Issue. A record! MUSIC JOURNAL published 10 regular issues in '66, plus the *Anthology*, plus the third annual *Concert Artists' Directory*, plus the *Silver Anniversary Issue* . . . September devoted to "The Music Industry: Its Role in Education" . . . The year's authors included Noel Coward, Vito Pascucci, George S. Howard, John Cacavas, George Roberts, Harold Bachman, Max Rudolf, Alec Wyton, Ruth Slenczynska, John Paynter, D. A. Flentrop, Detlef Kleuker, Edward Amrein, Lyndon B. Johnson, Karl Boehm, Roger Stevens, Werner Egk, Al Hirt, Danny Kaye, Mark McDunn, Dmitri Shostakovich, Thomas Schumacher, H. L. Lidstrom, Anthony di Bonaventura, Joseph Fuchs, Janos Starker, Carlos Montoya, John Hightower, Morton Gould, Burton Lane, Jacob K. Javits, David Sarnoff, Ernst Bacon, William Grant Still, Robert Dumm, Leland Greenleaf, Teddy Randazzo, Fabien Sevitzyk, Jess Thomas, Claire Watson, George Barati, Wieland Wagner, David Oistrakh, Aksel Schiøtz, Albert Schoepper, Al Caiola, Robert Conant, E. Power Biggs, Sir Arthur Bliss, Robert Moses, Lili Kraus, Gene Gutche, Arnold Broide, Maurice Berlin, Richard Basse, Frank Connor, Robert Cosgrove, F. Kelo Davis, F. B. Diesbach, Nate Dolin, Charles Gableman, Frank Hohner, Louis Hollingsworth, A. W. Jeffries, Sidney Katz, Robert Klotman, David Kutner, Jack Linton, Stephen Majer, Lee Wurlitzer Roth, Rudolph Tauert, Edward Targ and David Wexler. □

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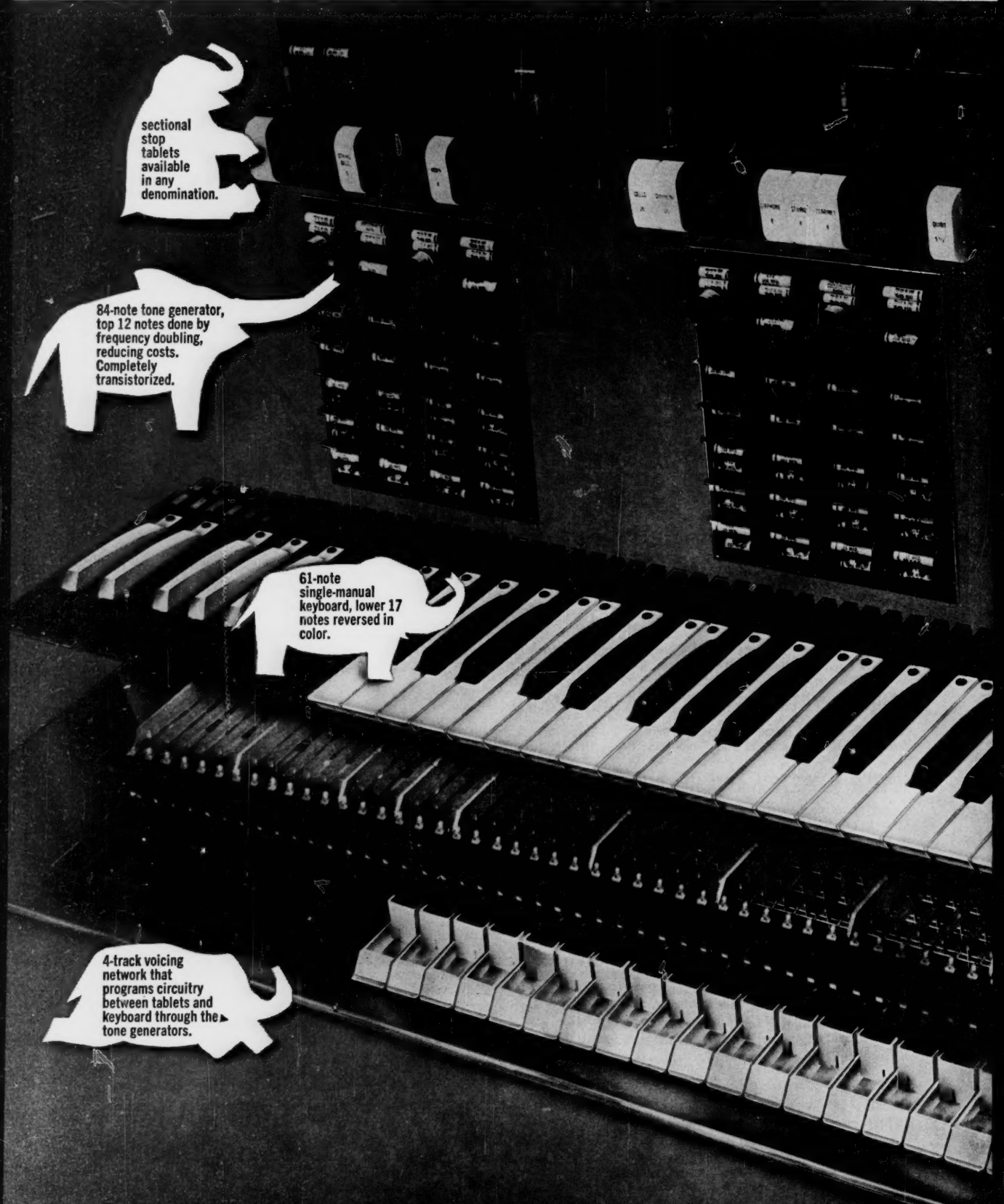
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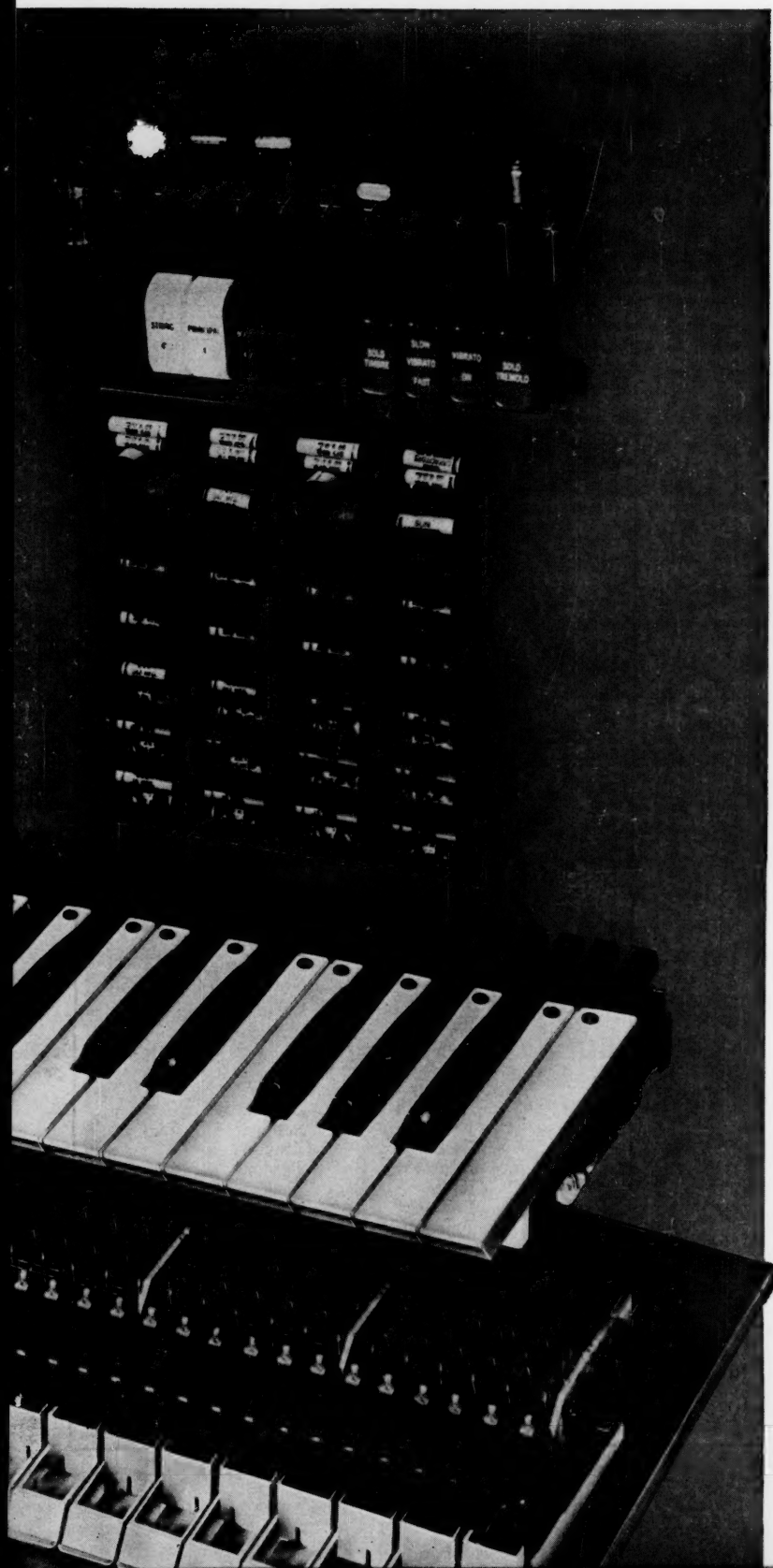
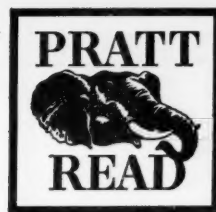
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25 Years of Fiddling: As Seen Over the Frog OR A View from the Bridge

BY MISCHA ELMAN

"Regarding the cultural explosion in the past 25 years, I'm afraid it's not the culture that has exploded, it's the people who give the money to the projects; they are exploding. Most of these people who handle the distribution of funds don't know what they're doing; they have no feeling for, or understanding of, the art."

What has happened to the music world these past 25 years? I am going to speak harshly concerning this and the following little story may preface it.

During my student days with Leopold Auer, I once asked him, "Professor, you knew Tchaikovsky; is it true that he was shy, withdrawn and melancholy? At social affairs did he stay apart and aloof, speaking to no one? In his letters did he criticize Brahms and other composers of his day?" Auer replied, "Yes, all that is true. What Tchaikovsky didn't say, he wrote!"

Incidentally, there's the story about Tchaikovsky's dedicating his violin concerto to Leopold Auer. Though Tchaikovsky was five years older than Auer, he was still not yet well known when he sent the manuscript of his concerto to Auer for his opinion. Auer, busy teaching, kept the manuscript for some time, neglecting to acknowledge it. Offended, Tchaikovsky wrote to Auer, asking the return of his manuscript, assuming that Auer was not pleased with the music. Auer, already famous, returned the manuscript immediately thinking Tchaikovsky impertinent.

Tchaikovsky then sent the manuscript to Adolf Brodsky, re-inscribing it to Brodsky who premiered it in Birmingham, England. When Hanslick, the critic, heard it, he wrote that the concerto "stinks with vodka." Later Auer examined it, made a few changes, put his name back on the inscription and published it. The story had been spread that Auer told Tchaikovsky that the concerto was impractical and too difficult for the violin and I asked him about this. "I said nothing of the kind," maintained Auer, "I was busy, with no time to look it over; those were not my words." Then Auer became permanently identified with the concerto.

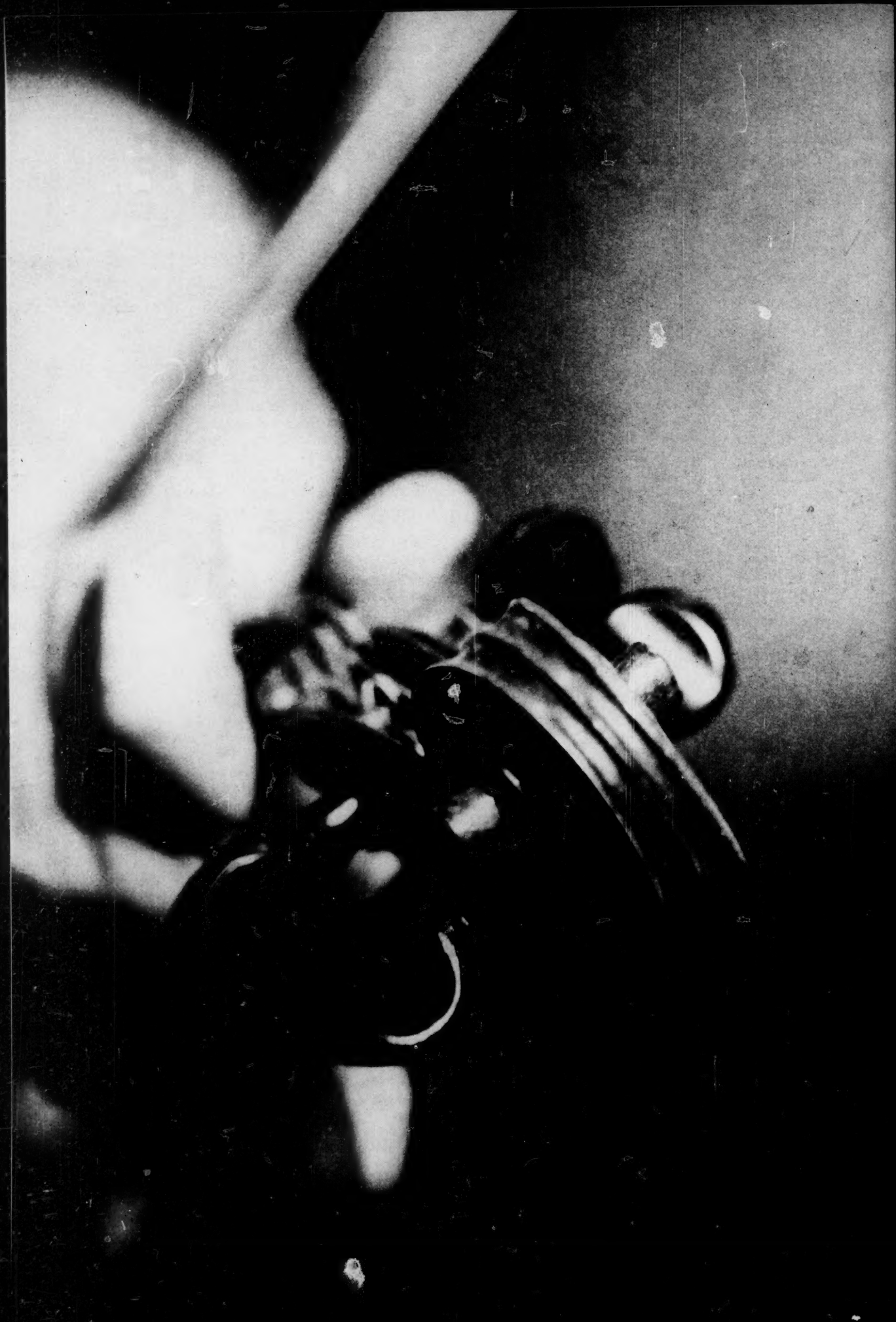
Now back to music in the past 25 years. During this time musicians have become

commercial. Musicians are no longer artists in the deep sense of the word. They're *artisans* — like a carpenter who makes a chair — their music is made, almost *manufactured*.

When I started, no one would have thought of taking up music, whether to be a performer, teacher or composer, unless he had an extraordinary talent for it. In the past 25 years music has become a mechanical product of the technical age. Many "musicians" have taken up music just to make money, not because they're interested in giving it *sincere expression*. The young generation knows all the mechanics but that's *not enough*. They make tremendous strides in technique but the feeling, the *emotion*, is lacking. They practice many hours a day to accomplish something, but they all work according to a certain pattern. There is no longer any individualism in performance.

Critics are partly to blame for this lack of inspired performances by these young "artists." They think they must perform according to the critics' conception of a good performance, otherwise they don't get a good review. And if they don't get a good review, that's the end! This is deplorable. Young performers are afraid to be original, to be individualistic (even if they happen to have something of their own); they're afraid because they know they would be immediately attacked and criticized.

Critics have too much power today — too much power and too little knowledge! That's one reason I say that we are living in an age in which the standards of mediocrity have been raised! In my day the artists were not afraid of criticism; the manager did not shirk from his belief in the artist and the public did not shirk from attendance because they read a bad criticism.



Regarding the cultural explosion in the past 25 years, I'm afraid it's not the culture that has exploded, it's the people who give the money to the projects; *they* are exploding. Most of these people who handle the distribution of funds don't know what they're doing; they have no feeling for, or understanding of, the art. What sense does it make when a well-known foundation gives grants to performers and composers who have reached middle age? Those musicians have had opportunities to achieve success. If they haven't achieved it by middle age, I believe there is no chance for them to reach the top. Foundations seem to think these musicians can reach the top by giving them grants but, in so doing, the foundation is more often promoting mediocrity. It's almost unbelievable; the American people are very naive and kindhearted; they're taken in by people who are good salesmen.

Composers "never had it so good" as they have today. Most of them are making a good living teaching in fine schools. Lully had to come in through the kitchen door. Haydn had to wear a uniform like the stable man. How times have changed! (But so has the music.)

Don't let them tell you about this cultural explosion business. The composers in this country have a clique. Together they have strength in influencing orchestras to perform their works. In all my career I never had to confront a situation like this; but the condition has grown worse in the past 25 years, and I feel genuinely sorry for the young artist—the *real* artist—who must hurdle these almost insurmountable obstacles.

And more about composers. Many present-day composers admit that their own works may lack beauty but they say they are "entitled to 20th-century expression!" They have driven many truly musical people away from concert halls, despite the cultural explosion so widely discussed. In my opinion the whole thing is artificial. You can't buy genuine culture. (And the general public, for social reasons, will attend almost any highly publicized cultural event, especially those held in the glamorous new halls.)

To me, culture is something *national*. Every nation, every section of the world, has its own behaviors and aesthetics. It takes centuries for a nation to develop its own way of life and manners. For instance, the Japanese: the greatest compliment they can pay a host and hostess is to slurp their soup when they eat; they even go so far as to burp. This seems strange to us but look at it from the other point

of view. We're so naive in this country! Good people are willing to give money because it's deductible but they give it indiscriminately. I believe sincerely in helping young people develop, and I'm strong for giving them opportunities, but there must be a better way of doing it.

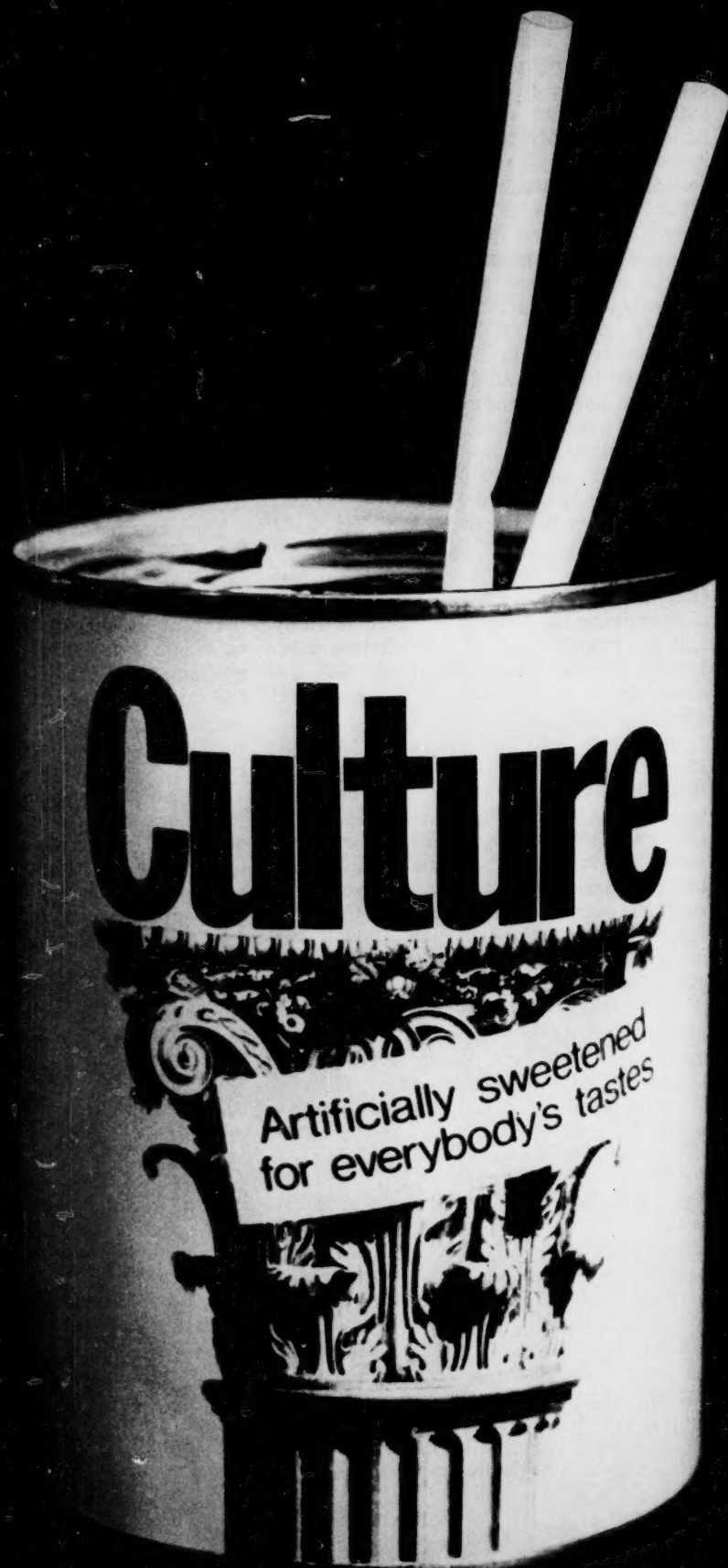
Back to composers. Among Russian composers, for example, not every one of them is a Tchaikovsky or a Rimsky-Korsakov, but even compositions written by lesser composers than Tchaikovsky and Rimsky-Korsakov have a *feeling* in them. They have *emotion*, which is much more than just putting dissonances together to prove they "belong to the 20th century." The great Russian composers didn't have to prove they were living in a certain age—they wrote from the heart. Today many Russian composers still write from the heart.

I am amused when I hear talk about the cultural exchanges between our country and Soviet Russia. Our artists who go there get paid in rubles which they cannot take out of Russia but the Russians can take out our dollars. That's no cultural exchange; the Russians benefit monetarily, the Americans don't! The Russians take out the good American dollars—and they're also paid higher fees than artists from other countries!

The entire Russian system is different from ours. According to Russian standards of living, their artists are extremely well paid. Russian artists live there much better than people in other professions, by comparison, so they have plenty of money for their own standard of living. When an American artist goes to Russia to perform, his expenses continue here in America where there is an entirely different standard, and he is living up his earning capacity.

Russia is a country which does not believe in private enterprise, yet it turns over practically ninety per cent of its attractions to one manager here in this country. While I certainly have no objections to giving the American public opportunity to attend some of the Russian attractions which they send over here, I do object to the *prices charged for tickets* and the *fees* some of the managers are obliged to pay because the attractions are being sold as a package. Besides, high ticket costs are prohibitive for the average customer who is unable to derive any benefit from either the so-called cultural exchange or the so-called cultural explosion.

I'm sorry to say that the public is taken in 1) by clever publicity and 2) because of politics between the two countries. I repeat: I have no objection to artists
(Continued on page 94)



Strange Gods for Young Composers

BY HOWARD HANSON

Each summer my wife and I repair to our remote island off the coast of Maine where we live the primitive life, without the benefit of electricity and modern "time-saving" devices. We "log" and saw our own wood, draw water from a bubbling well and communicate with the outside world by a gasoline-powered marine telephone which works only when we want it to!

The far vision, looking across to our neighboring islands—with the fanciful names of "Devil's," "Hell's Half-Acre," "Shivers" and "Shingle"—and beyond to the open ocean is highly conducive to contemplation, retrospection, and evaluation. Especially is this true, I believe, when one approaches one's own eighth decade of one's own personal century.

Two or three times a week we shop for our provisions in the small fishing village of Stonington. It was on one of these trips to the grocery store that my wandering eye caught sight of a new citrus drink. On the bottle I observed this description, doubtless a requirement of the Pure Food and Drug Act: "imitation citrus flavored dietary artificially sweetened carbonated beverage." In other words it looked like a fruit drink, it smelled like a fruit drink, it tasted like a fruit drink—but it was all pure imitation. As a matter of fact I tried it and it tasted very good.

The question in my mind after a half century in the music profession is whether or not a rather large and important segment of our "culture" is not an artificially flavored, carbonated imitation. There is no doubt but that we are a very wealthy country. We can afford to buy almost anything we want which is for sale, and this includes culture as well as gowns from Paris.

But, if I read history correctly, the

place of any nation in the world's cultural history will depend ultimately upon what that nation *produces*, what it *contributes* to the world's cultural progress. Germany of the nineteenth century is considered a great musical nation because it produced a Brahms, a Mendelssohn, a Schubert, a Wagner, and many others.

Other nations at different periods—France, Austria—have produced their own golden ages. Even England, which seemed to have lost its creativity after the great age of Henry Purcell, seems in this twentieth century to be regaining its lost youth with the appearance of dozens of gifted English composers. Where does our own country stand in this grand creative pageant of the nations? How much of our present "cultural explosion" is a myth? How much constitutes a creative contribution and how much is merely cultural exploitation?

I do not presume to have the answer. I do know that my former optimism seems to be giving way to a growing pessimism. The end of the nineteenth century and the beginning of the twentieth saw the birth of a score of gifted Americans. There appeared on the artistic horizon the immensely gifted figures of men like Aaron Copland, Samuel Barber, Walter Piston, Roger Sessions, Roy Harris, Virgil Thomson, Randall Thompson, Douglas Moore, Leo Sowerby and many others. The popular and "serious" fields were merged through the genius of George Gershwin and, later, Morton Gould and a host of others.

It seemed to me, and I am sure to many others that the "golden age" had arrived. With the coming of the depression we were even more firmly convinced. If musical creation was not important surely it would have been wiped out in the Great

(Continued on page 96)

Corporate Interest in the Arts

BY DAVID ROCKEFELLER

President, The Chase Manhattan Bank

"The arts . . . are indispensable to the achievement of our great underlying concern for the individual, for the fullest development of the potential hidden in every human being."

Center Photo:
Chase Manhattan
Choral Group per-
forming for Wall
Street neighbors.

By inviting a banker to talk about culture, the National Industrial Conference Board has raised several intriguing questions. Did the Board do so with tongue-in-cheek, perhaps, as an appropriate way of celebrating a Golden Anniversary? Or was it simply an acknowledgement of the bank's expertise in the one aspect of culture that seems to enjoy universal appeal among businessmen—namely, its tax deductibility? Or was it a recognition of the fact that many cultural organizations wind up their fiscal year in such bad shape that they badly need "a friend at Chase Manhattan"?

Without presuming to answer these questions, I think it only fair to warn you at the outset that I have had a long-standing attachment to the arts. This is something I came by quite innocently, having been born in a house on Manhattan's 54th Street, on the present site of the Museum of Modern Art!

However, I make no apologies for my interest in the arts, nor should the Conference Board assume a defensive posture for devoting one session of this memorable convocation to the subject. Bankers and businessmen from the Medici to the Mellons have often been enthusiastic patrons of the arts. Cosimo de' Medici established Europe's first public libraries as far back as the 15th century, and supported such men as Donatello, Brunelleschi, Ghiberti and Fra Angelico. At one time, his private contributions to cultural and related activities were said to have amounted to twice the income of the entire Florentine state. His descendants carried on the family tradition of artistic patronage in still more lavish fashion, encouraging among their protégés such Renaissance figures as Michelangelo and Cellini.

Today, we hear exuberant talk of a





"new Renaissance," a "cultural explosion," and the statistical evidence, at least, is impressive. Americans spent some \$4 billion on cultural activities last year—twice as much as a decade ago. By 1970 this figure is expected to top \$7 billion. The 750 groups now presenting opera in the U.S. are almost double the number so engaged a decade ago. Theatrical enterprises now number about 40,000, again a substantial increase over the past ten years. More people saw *Hamlet* on television in a single night than had seen it in live performances in all the years since it was written. Some 300 million people visit art museums each year, about 150 per cent more than a decade ago, and 14 million American homes contain an original work of art.

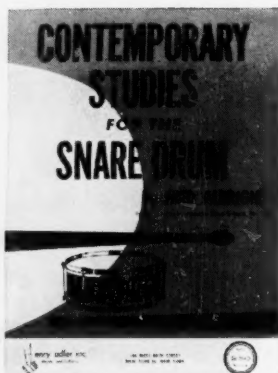
These statistics point up with startling clarity the fact that we live in a period of increasing cultural interest that is not mere lip service but is genuine and active. Impressive as the figures are, though, they don't tell the whole story. Interest is only one side of the coin; quality can be quite another. Most of the expansion in the creative arts has been among amateurs. Professional artists and art organizations have barely held their own. Of the 800 American cities with populations of 25,000 or more, only one in five has been visited by a professional theatre group or heard a professional orchestra in the past three years. Millions of our fellow citizens have never seen a professional performance of any kind.

This is a situation that should concern us all, both as businessmen and as citizens. The arts are a vital part of human experience, and surely our success as a civilized society will be judged largely by the creative activities of our citizens in art, architecture, music and literature. Im-

(Continued on page 102)

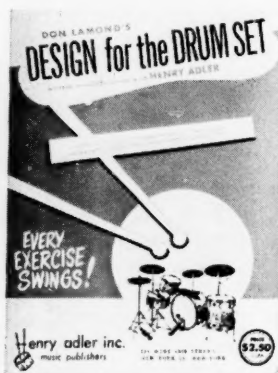
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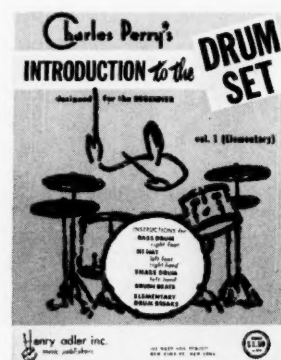
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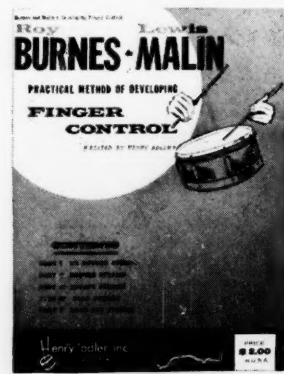
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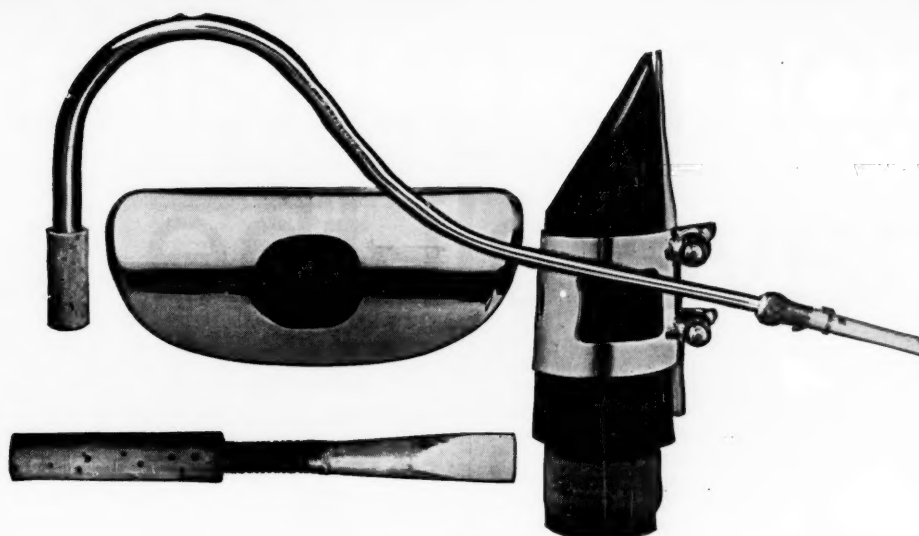
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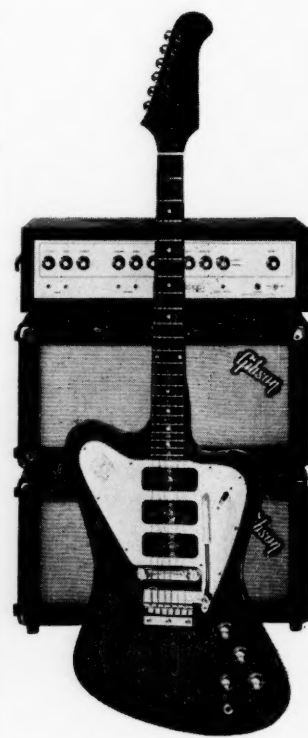
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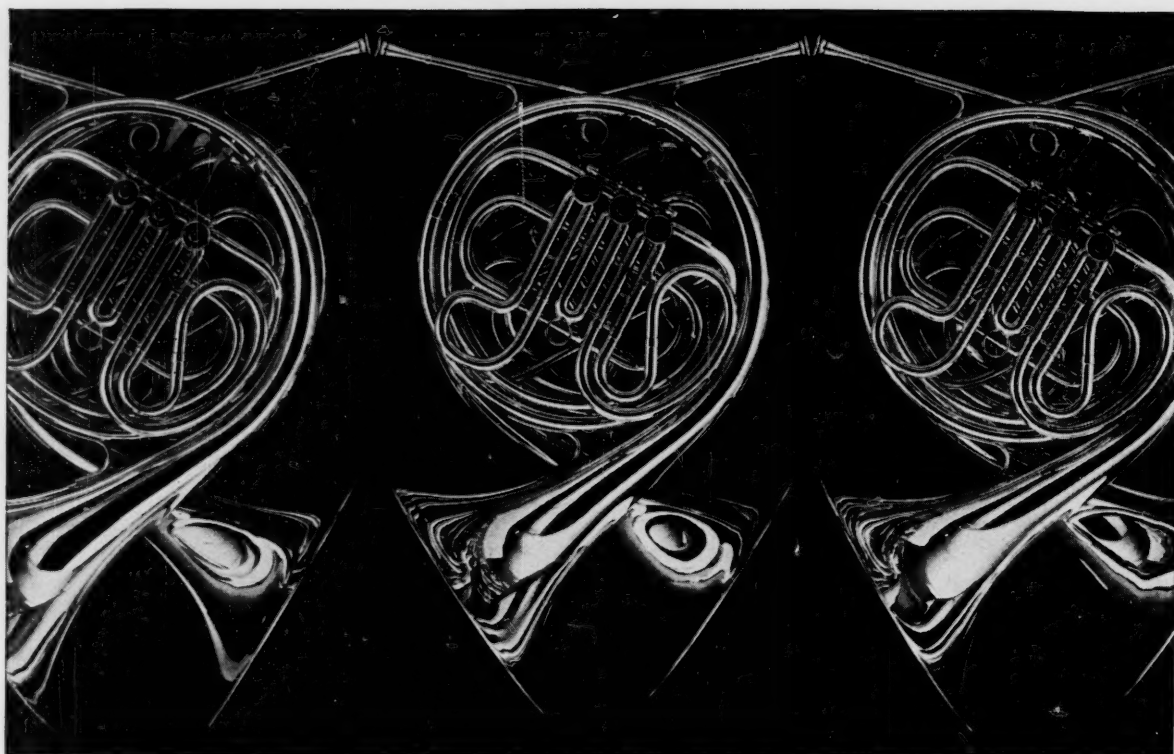
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A Quarter-Century of Opera

BY JEROME HINES

"AGMA, over the past twenty-five years, has built a system of protection for both the artist and management alike that is unequalled anywhere in the world."

First of all, there have been many significant developments in opera, but in my opinion the following strike me as the most significant. Twenty-five years ago there were not the number of opera companies in the United States which exist today. Although they do not necessarily have long seasons, these companies are striving not only to make opera more popular in their native areas, but at the same time they are presenting significant works, with stars from major companies, and at the same time utilizing local talent, which has an opportunity "to get on the boards," so to speak, thereby gaining experience (that ever-so-essential ingredient). Then, hopefully, they go on to bigger things. Many of these companies also have their "talent banks" where the managements get outside jobs for these youngsters, so that they can make a livelihood when the local season has ended, whether it be one month or six months. Such opera companies which come to mind are: New Orleans, Seattle, Fort Worth, Santa Fe, Oklahoma City, Boston, Chicago (under the aegis of Carol Fox), San Antonio, and many others.

Secondly, the new political aspects affecting the arts per se, and at the same time involving opera, are very important. There is no question that the Soviets led the way in this area with a big noise! When Van Cliburn won the Tchaikovsky International Piano Competition, with Khrushchev presenting him the prize personally, this became not only international news throughout the world, but music news as well.

This program of recognition to the arts was augmented in the United States by the late President John F. Kennedy and Mrs. Kennedy when they undertook an organized program of musical concerts in



Jerome Hines as Attila

the White House on certain occasions honoring various heads of state, and other occasions. The first of these, which took place at the White House, was an operatic concert in honor of the State Department. This set the trend and President and Mrs. Lyndon B. Johnson have not only continued it, but have endorsed it wholeheartedly!

All of this activity has not gone unnoticed on the international scene over the past few years, as evidenced by the ever-increasing awareness and importance of the arts in our country on the part of Government not only on the Federal level, but the State and Civic levels as well in their respective interests and assistance to the art scene, which in many cases include opera.

For many years, Europe and the rest of the world have been impressed by American technological "know-how", scientific advances as well as productivity. We are coming to realize, however, that

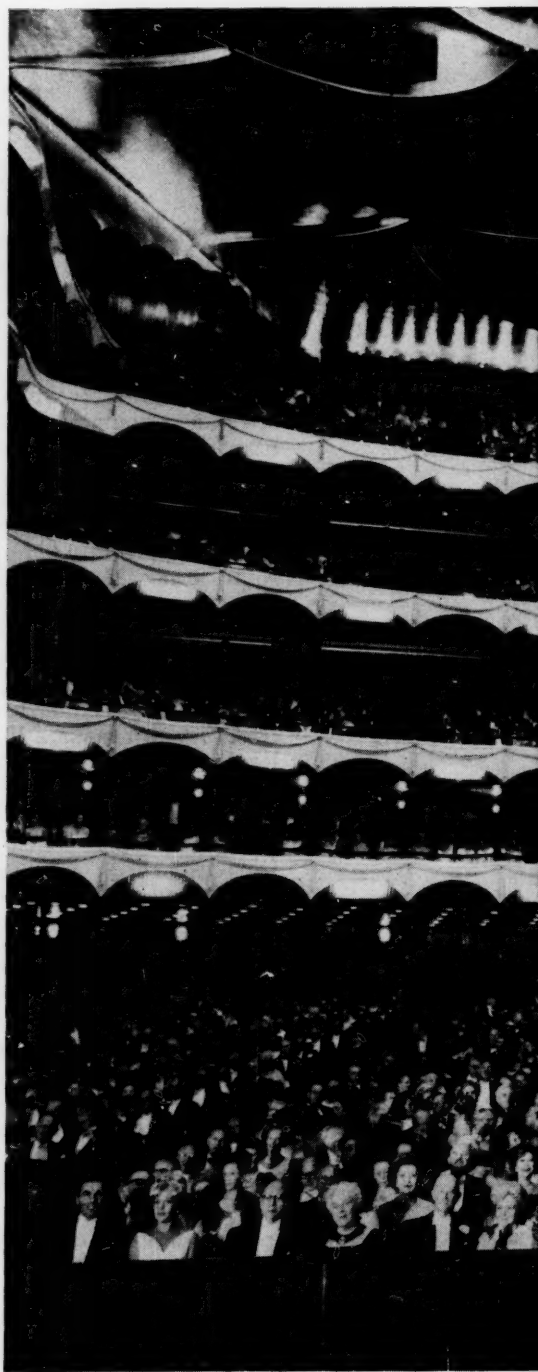
our image in other countries today is just as strong in the field of the arts, and opera in particular, as it is in technological areas.

"The Big Boom of mushrooming Cultural Centers" definitely reflects a change on the American cultural scene. Instead of just reaching out for culture per se, we are collectively seeking more than just entertainment. A case in point which comes to mind, over and above the many accomplishments in the standards of improvement re repertoire, quality of singing and staging of the major opera companies in our country, is the unique development taking place with such groups as *The American Opera Society, The Little Orchestra Society, Clarion Concert Series*, and many more.

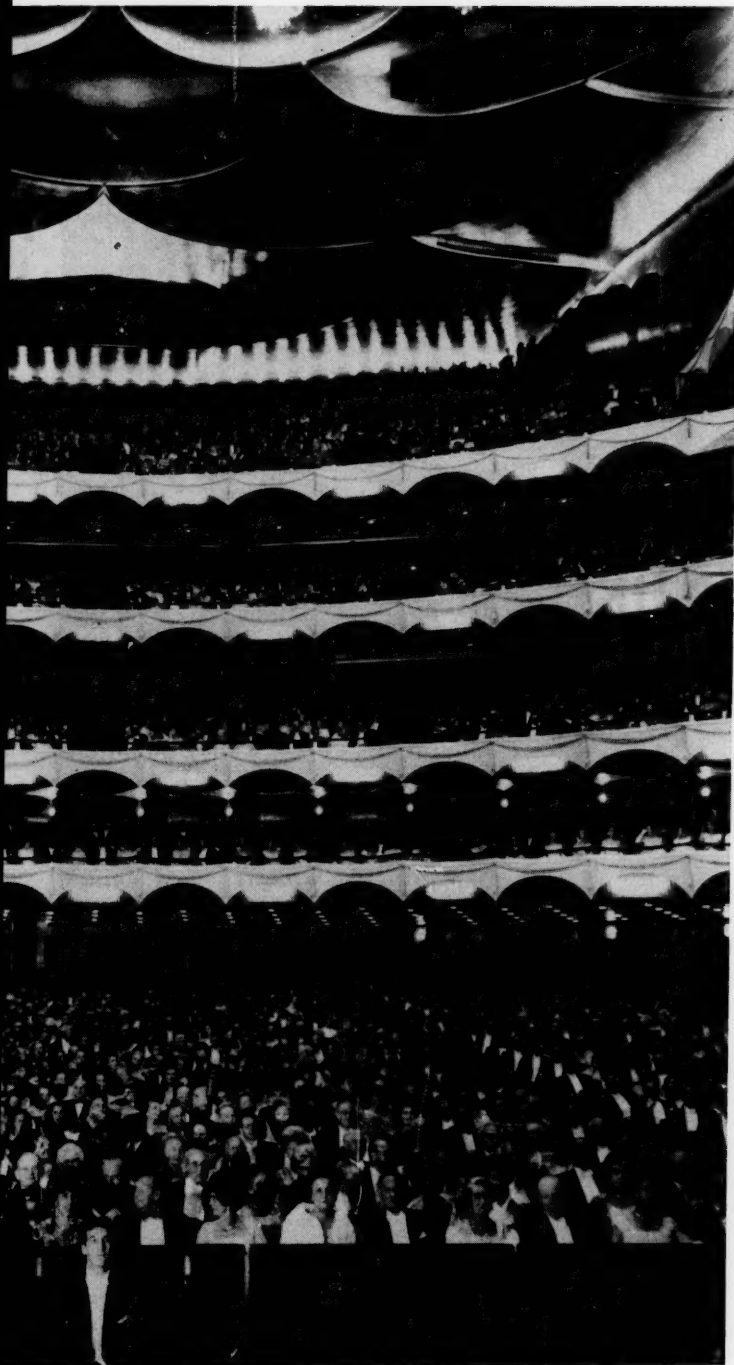
Respect and admiration are due them, in that they are successfully reviving many of the older works of great composers whose works are not in the general or popular repertoire of the larger opera companies. These works of Bellini, Donizetti, Rossini, Gluck, Verdi, etc., many of which have not been heard for fifty years or more, indicate interest in the good music of the past; and that, when it is well presented and well sung, it can still gain popular acceptance.

There is no question that Maria Callas—because of her tremendous vocal versatility, plus the fact that she was and still is a true artist always interested in *new* challenges—opened the way! She set a whole new wave of standards and pace for opera singers, managers, and producers collectively. Callas put everyone on their toes, in that she would see the whole schema of a particular opera and then she projected her varied talents collectively, not only vocally, but as a dramatic actress, makeup, staging, etc. She set the trend, a healthy one, which goes on today throughout the world.

Certainly New York holds a world-wide position as an exciting mecca in opera today. It is a matter of pride to all American artists to know that the Metropolitan Opera commissioned Samuel Barber, a distinguished American composer who is



OPENING NIGHT AT THE NEW MET



renowned throughout the world, to write *Antony and Cleopatra* for the historic opening of its new house at Lincoln Center.

There is no question that the projected plans of the Metropolitan Opera with its great facilities in its splendid New House for an over-all year-round season will bring about a Golden Age of Opera in the U.S. By this, inference is not meant that there has not been a Golden Age in the United States, and especially in terms of the history of the Met in the Old House. What is meant is that American opera singers, collectively, can bring about a new Golden Age of Opera.

This Golden Age, however, will not depend entirely upon Federal Subsidy, and other important factors, but also upon the return of *sanity* to American composers of opera, if opera is to become popular in the U.S., since operatic music must have enough beauty of tone, harmony and expression to appeal to the average listener.

In large sophisticated cities today, one can find enough gourmets who enjoy the delicacies of chocolate ants and fried grasshoppers, so that producers of these products can make a business of it. But this does not mean that these delicacies are nationally popular. In a like manner, oddity, cuteness, or just daring originality, *do not* make the operas of many of the modern composers acceptable to the general public. To fully utilize the vast and varied talents of the American singers, they must be given the opportunity to sing music that is not only melodic but beautiful as well!

"Rock 'n' Roll," after its levelling-off period, promises to be one of the most fertile sources for the future writers of American opera, since it is based on real grass roots American folk music. Eventually serious composers will pick up this idiom which will form the basis of future American operatic development.

There is no final answer to the question of Federal subsidy. However, it is important that the public be aware of the fact that opera, and opera companies, are not operated like a Broadway show, that

(Continued on page 106)



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25 Years of Concert Business

BY F. C. SCHANG, JR.,

Chairman of the Board Emeritus, Columbia Artists Management, Inc.

A study of the last 25 years of concert business in North America leads this writer to declare that the most important development in that period was the growth of the organized audience movement.

Some 800 cities in the United States and Canada are voluntary members of Community Concert Service, the extraordinary subsidiary of Columbia Artists Management, which binds these cities together for mutual musical purposes. Intrinsic in this movement are two complimentary and basic factors. Leading civic-minded citizens must actually support each local society and at the same time there must be available the greatest artists and attractions to reward the public's support and interest.

It is not too much to say that Community has grown in strength during this quarter-century because of its affiliation with CAMI, for it is CAMI which has unique experience, permitting it to plan a wide variety of attractions both in kind and price. Helping to accomplish this essential service—indeed perhaps because of this special market—a revolutionary change in transportation was developed at the same time. This was the practicality of touring large groups transcontinentally by bus and truck.

The first company to attempt a transcontinental tour of this sort was the Ballet Russe de Monte Carlo in the early 1940's. CAMI's former president, F. C. Schang, claims the credit of pioneering this monumental change in touring habits. For when the Ballet Russe de Monte Carlo tackled the continental divide in the dead of winter with two buses and three trucks, and successfully crossed Idaho in back of two state-operated rotary snow plows, that marked the end of an era.

It was proven that orchestras, ballets, opera companies, and choruses were no longer timetable bound to trains. Instead of being obliged to visit only cities on mainlines of railroads, they could go anywhere there was a customer.

Since many great customers, such as state universities, were in small inaccessible places, the transportation revolution not only was a Godsend to Community, and insured its vigor, it is the reason also for the growth of great concert series in the large universities during the last quarter-century.

A look at the variety of attractions and artists offered in the past 25 years can show how the transportation revolution has truly inspired a cultural revolution of impressive proportions: For the 1940-41 season, Community audiences were offered approximately 100 solo artists, singers and instrumentalists, but only one large chorus, one smaller choral group and several joint recital combinations, trios and quartets. Fifteen years later, along with 150 soloists, American audiences had available to them two major ballet companies (one European and one American), two major symphony orchestras, two opera companies—one with costumes and sets and one "in concert" with orchestra compliment; two popular orchestras and several choruses. While during the 1966-67 season, in addition to the solo artists, CAMI alone was offering to the American public on tour 6 North American symphony orchestras, 2 European symphony orchestras, 3 "pops" orchestras, two major American ballet companies (with orchestral accompaniment), one folk dance company, and 5 American and 3 European choral groups.

While the other arts are New York or California dominated, music is demo-

(Continued on page 108)

1942-1967: The Flowering of the Wind-Band

BY AL G. WRIGHT

Director of Bands, Purdue University.

"During this past twenty-five years we have seen the wind-band emerge as an accepted and respected performing group on the concert stage."

Musically speaking, the last quarter century belongs to the wind-band. The years 1942 to 1967 mark the wind-band's reaching maturity, both qualitatively and quantitatively. This in no way detracted from the continued growth of the symphony orchestras and the vocal chorales which, during this same period of time, have continued to increase in numbers and importance.

The maturation of the band as a performing group of cultural importance has been manifested mainly in the United States. Bands in other parts of the world still generally follow the military band format in which the band became entangled more than a hundred years ago and from which it has not been able to successfully extricate itself except in the United States. This military band format severely limits bands as to their size, instrumentation, musical usage, and their acceptance as bona fide musical performing organizations.

There were very few exceptions to this military format prior to the 1940's. For example, the Garde Républicain Band flourished in Paris as an outstanding musical organization more than one hundred years ago. In addition, several of our own top service bands stationed in Washington, D.C., together with several of our finest university bands, have long demonstrated a level of musical excellence that warranted them acceptance as musically worthwhile.

During this past twenty-five years we have seen the wind-band emerge as an accepted and respected performing group on the concert stage. This musical phenomenon has been made possible by several interlocking factors. These include: (1) a standardization of the wind-band instrumentation—a factor which the sym-

phony orchestras accomplished more than a hundred years ago and which has held back the development of the wind-band until recently; (2) an interest in the wind-band by serious first-rate composers which has recently made available a greater repertoire of good music for the wind-band; and (3) a vastly increased percentage of the population which has itself played in bands and has formed a knowledgeable and articulate force for wind-band music.

Concomitant with the establishment of a standard wind-band instrumentation, increasing numbers of the more serious composers began writing for the wind-band ensemble. The availability of more music by first-rate composers attracted more proficient performers to the symphony band organization. This in turn made for better performances and encouraged more serious composers to write for this instrumentation.

Today, the musicianship and technical facility of the performing personnel in a first-class band is such that the limitations on the composer as to the difficulty of music to be performed have all but been removed and are now basically the same as those placed upon composers writing for the symphony orchestra. Thus we see during the past twenty-five years truly a great growth in the quantity and quality of the literature available for the wind-band.

The first forty years of the present century saw the virtual death of the town band as it existed prior to the 1900's. True, there are a number of successful town bands still in existence, but these are the exception rather than the rule. The diminution of the town band, however, was completely offset by the proliferation of high school bands. These past

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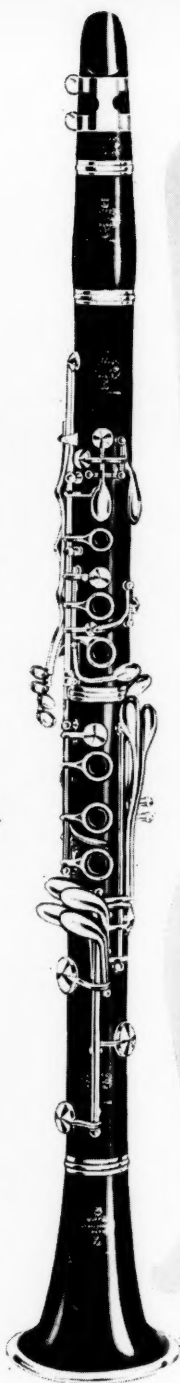
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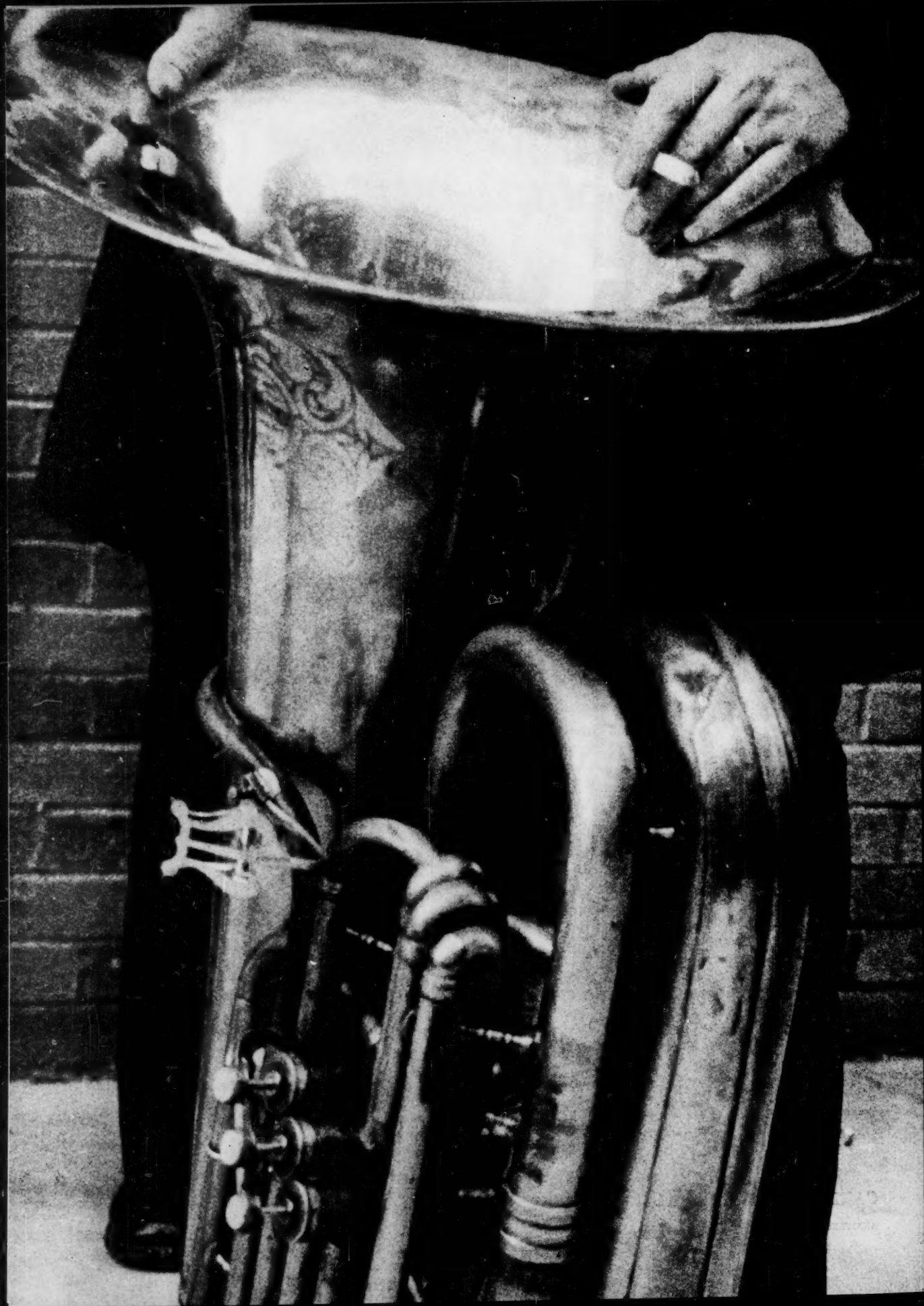


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ANNIVERSARY ISSUE



America's Future Band Program

BY WILLIAM D. REVELLI

Conductor of Symphonic and Marching Bands,
University of Michigan.

"There were times in the past quarter-century when it was necessary to exploit our ensembles and when 'window dressing' was vital to the program's existence . . . Trends have changed greatly."

It is commonly agreed that bands and band literature have experienced remarkable artistic growth during the past four decades. Whereas, in the early twenties, the most outstanding high school and college bands were to be found primarily in the midwest, today the scope of superior bands extends throughout the length and breadth of our land.

However, if we will compare the total number of high school and university bands capable of truly artistic performances and whose personnel is composed of expertly trained musicians, we shall readily learn that our batting average drops to a very disappointing figure. What are the paramount reasons for this continued lack of universally high musical standards and why does musical progress fail to measure up to the numerical growth?

Perhaps the most logical reason for the band's lack of artistic achievement lies in the fact that it is a product of mass education; hence the program has become one of "music for every child, but artistry for none."

Music is an art and, like all fields of artistic growth, requires expert individual direction and guidance. Unfortunately, as yet we have failed to provide the necessary program of music education in the early years of the child's life that will insure him of a proper fundamental background and direction for his musical growth.

Are we not too concerned with the "grandiose" result, rather than the solid fundamental training that will provide the child with a proper musical background—one that will prepare him for future musical potential and continued artistic growth? The problems that face us in our school music educational system

are numerous and varied, and, as in any other field of activity, advancement is made only when obstacles are surmounted and problems solved.

The school band program of today is the result of a long struggle for recognition, and a measure of success has been achieved in establishing it as a potent force in the lives and culture of our young people. Yet, the field lies open and challenging. Experience has taught us that perfection is chimerical—a goal to be striven for and seldom, if ever, reached. We are justly proud of the healthy status of our school instrumental music program and its contribution to the education of American youth, but it is most important that we look to the future and not be content to rest on past success or accomplishments.

To my mind, one of our steps forward must be in the direction of a true evaluation of the worth of our different plans or organization and a thorough study and evaluation of their present and future potential. Basically, there would seem to be four definite plans of organization that could function in our present school curriculum, namely:

Plan I: Individual instruction—private tutoring.

Plan II: Homogenous class instruction—individual instruments, such as clarinet or cornet, taught in class.

Plan III: Heterogeneous class instruction—the teaching of a family of instruments, such as the woodwinds, brasses, or percussion instruments.

Plan IV: The full ensemble—the teaching of all wind instruments in one class period.

It is obvious that these plans are progressive, for the fourth cannot exist without the third, nor the third without the second—the first being the essential con-

stituent of all.

The functions and levels of achievement of the plans, however, are at variance, and throughout our school instrumental programs we find wide disagreement and differences in the importance attached to each. In some schools we will find that Plan IV (Full Ensemble) is the beginning point of major importance, while other units are regarded as natural parts of the whole. In other school systems Plan IV is looked upon as being the final step to the child's musical development.

The problem, then, with which we are immediately concerned resolves itself into the matter of determining the relative importance and attention which should be accorded each plan. In the process of instruction, how much time must be given to each plan? For all practical purposes, which plan should be the focus of attention? Which is ultimately of greatest value to our over-all education and can most effectively be integrated to it?

With these questions in mind, we may perhaps examine each of these plans, discovering the advantages and weaknesses of each. We must also consider the elements of time, materials, space, and equipment available to the instructor; the methods of presentation; and the demands of the instrumental music program. This may be the means by which we will make our most progressive step toward more effective teaching technics and higher levels of musical attainment.

Plan I

It is wholly apparent that any individual beginning the study of an instrument will progress most rapidly and satisfactorily if given individual attention and the opportunity for private consultation of the problems and difficulties he will encounter in the study of an instrument. In the final analysis, it is the *individual* whose capabilities will determine the worth of the full ensemble, and, as a component, it follows that a better foundation in fundamentals for him brings a better full ensemble.

These fundamentals so necessary to the complete control of the instrument can be more thoroughly mastered with greater guidance and closer supervision on the part of the instructor. Under such a condition, the student's attitude toward his task is more serious, and correction of faults can be accomplished more efficiently.

On the other hand, it goes without saying that in most of our public schools an intensive program of individual instruction is virtually impossible. The expense involved for instruction makes it prohibitive for the average community. Since

students are enrolling in our public school music classes in such voluminous numbers, individual instruction would entail expenditure of teacher time and expense which most school systems could ill afford.

Another disadvantage coincident with a greater emphasis on individual instruction is the lack of real interest displayed by the average young music student under such a plan.

It would appear that, in this great country of keen competitive forces, the young American requires competition as a tonic for the motivation of his interests in music. This is most emphatically proven by the progress and development of school organizations under the stimulus of state contests and festivals.

It is to be understood, of course, that individuals differ from one another and musical individuality is not to be regimented. But, in general, the foregoing premises are applicable.

Plan II

In analyzing the second plan, we find that instruction methods are advantageously similar to those of the first. There is a possibility of correcting specific faults of each individual in spite of the fact that less time can be allotted to each. Fairness and expediency require a division of time and effort so that every student of the section receives sufficient instructional aid. Although less time and attention is given to the individual, there is a saving of expenditure of time and money.

Man is a social creature, and as such he is highly adaptable to community or group effort. In class music instruction the young student learns this desirable characteristic in his earliest lessons, and this is an advantage which might be lost in an overemphasis on the individual, where the student is likely to follow his own path undisturbed and at his own tempo.

Sectional training of this kind promotes a desire for ensemble experience to a greater degree, also, than individual training. Such an instructional program, however, is not intended for those few highly talented students whose careers are to be those in the professional music world, but for the large number who are enrolled in our music program with a view to their own social and aesthetic advancement.

This second plan shows up to disadvantage, however, where such groups are so large that sufficient attention cannot be given to the individual student. As a result, the class will continue to have as members some players who are deficient at the end of the term in the normal requirements of musicianship. In addition,

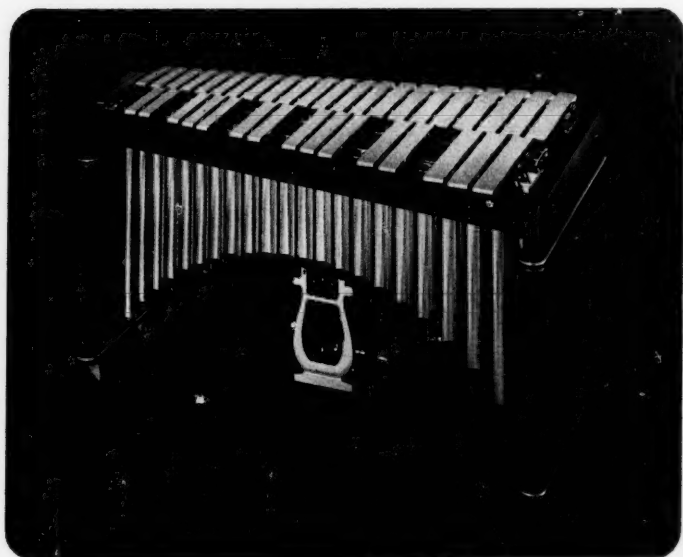
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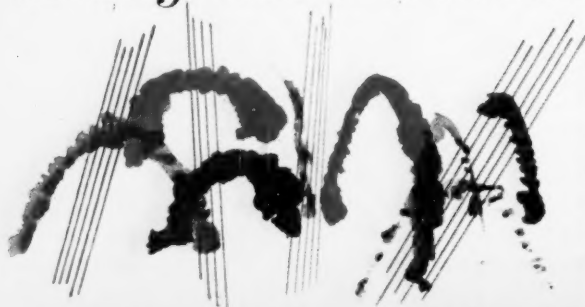
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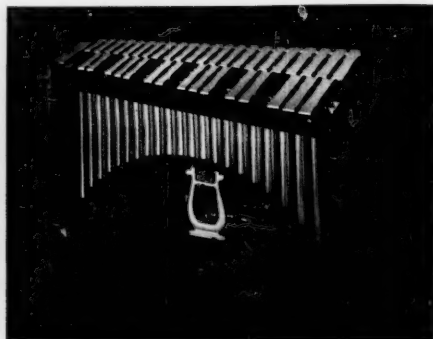
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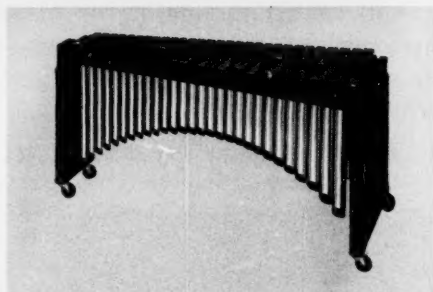


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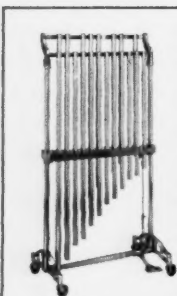
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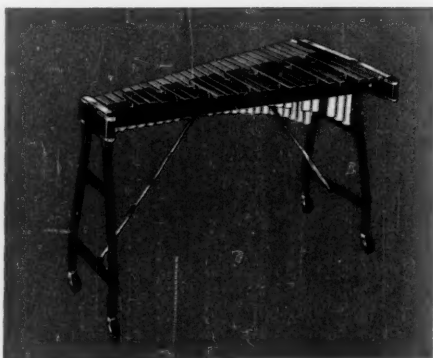


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America's Band Program

(Continued from page 56)

the planning of the music schedule is more difficult for this plan, and problems are great where there is a limited music staff.

Plan III

By teaching in instrumental family groups—namely, the three main divisions of woodwinds, brass, and percussion—one might at first conclude that with greater attention to this plan there is effected a considerable saving of time and expense. But, closer scrutiny shows that this is not true when the limited progress of the individual student is brought to light. Such a program of training has really been false economy, for those students who have not been corrected of faulty fundamental performance habits may be afflicted with major faults from which they may never recover.

Schedule problems with this larger group are more marked than with the second plan, and this method of instruction of divisions fails from a teaching standpoint. For example, there is a scarcity of available materials suitable for such instruction. There are no texts for academic subjects which attempt to include in one book all the sciences or even closely related subjects. In like manner, no text has been written which covers satisfactorily the many problems such as embouchure, range, individual characteristics of the various instruments, and many other problems; and none so wide in scope that they enable the effective usage of this third plan in the process of instruction.

Plan IV

A plan whereby the entire ensemble is to receive instruction and attention at one general session appears on the surface as the least expensive and most effective from the standpoint of scheduling, teacher time, and adaptation to the school curriculum. It further entails fewer problems for the teacher and administrator, and is naturally more attractive and popular for the student. It is a "sugar-coated pill" to the beginner, and is a great motivating force for assisting him over the period of "growing pains" on his instrument. The thrill and inspiration of performing in a complete group enables the ensemble to develop rapidly.

These factors seem to permit the assumption that this fourth plan is most desirable as the focal point of instruction. However, in actual practice it is very likely to prove to be the least desirable. It must of necessity lack every vestige of thoroughness of instruction on the individual instrument, and, without doubt, there is a sacrifice of tone production, embouchure, intonation, and concept of good ensemble performance.

With enthusiasm at high pitch, the first few weeks of such an approach

at training may lead to the belief that results are very satisfactory. Practice hours are adhered to and the effort is genuine. After this glow, however, the letdown stage is reached; and frequently, due to fundamental deficiencies of tone production, control, rhythm, range, and technic, the whole ensemble suffers and soon begins to lose its high-pitched enthusiasm and interest.

While the full ensemble program is a vital one and, of course, must be considered an integral part of every school music program, I am convinced that we are often guilty of exploiting our students before they have been adequately prepared in the fundamentals of musical performance.

There were times in the past quarter century when it was necessary to exploit our ensembles and when "window-dressing" was vital to the program's existence. Our communities and administrators in those pioneer days of the program expected us to "sell" our music groups to the community, and their price for "cooperation" was an immediate series of performances by the newly formed school band.

But today we have come to realize that such "selling" is not true to the objectives, philosophies, and ideals of education. Trends have changed greatly since those first days, and administrators are more understanding and farseeing in regard to the true purposes of our music programs and their contribution to America's future citizenry.

Less stress is placed now upon immediate public concerts, and more emphasis is being directed to the proper training of the music student. We are rapidly progressing to the point where parents and administrators realize that playing in the school band is but one phase of the student's development. Emphasis is more and more being placed upon the student's initial preparation rather than on the artificial appreciation as conceived in the past.

Our music education program has come a long way, and most steps have been carefully premeditated. I do not rant at the past or present program, but rather wish to propose a means for accomplishing our full potentials in the future. Music education is here to stay, and it can only be challenged when its achievements fall short of its motivating spirit.

Should our instrumental program continue to develop bands for public performances at a sacrifice of an honest musical foundation, we are hardly filling our obligations to students nor to our profession. Some communities have been educated to an acceptance of only the highest of standards and do not regard a mediocre school band or orchestra as "simply marvelous" because it is able to perform without complete

disaster. A great deal of mass rehearsal is lost motion, and it is needless to mention that such practices lead to little or no progress.

Of the four plans discussed, and from a standpoint of normal requirements, I should recommend that great attention be given to the second plan, up to such time as the fundamentals of tone production, posture, position, breathing, attack, sustain, release, and control have been thoroughly presented and understood by the student.

From the second plan, development to the third would hinge on proofs of efficiency and progress in the section groupings. From thence would come promotion to the full ensemble.

Where individual instruction is by necessity limited, division of sections might be arranged with attendant advantage. This may demand more time and effort from the teacher, and perhaps he must depend upon student aid; however, that administrative problem is one which can be worked out and which will pay for itself immeasurably.

The outlook for our new direction toward greater progress is gratifying, with the evils of mass beginning instruction on the wane. Today, the most progressive and farseeing administrators and teachers are stressing the importance of sound fundamental training, and most pleasing of all is a new and serious attitude of students and public, of a future devotion to individual musicianship as well as group participation. □

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"Much effort was absorbed in the playing of demi-semi-quavers; this seems to be an unnecessary refinement. It is recommended that all notes be rounded up to the nearest semi-quaver. If this were done, it would be possible to use trainees and lower-grade operatives more extensively.

"There seems to be too much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns something which has already been handled by the strings. It is estimated that if all redundant passages were elimi-

(Continued on page 109)



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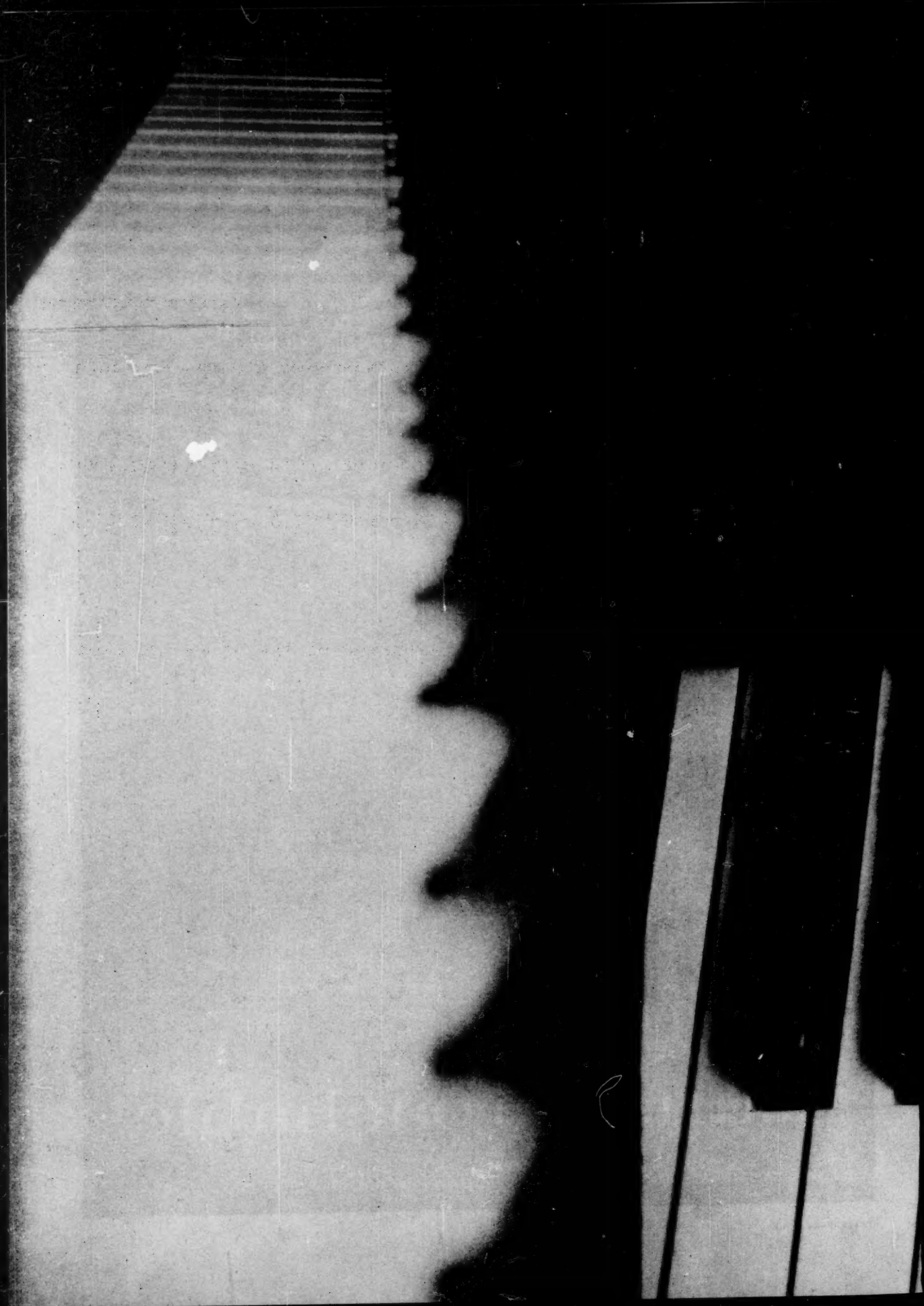
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A Quarter-Century of Piano

BY ROBERT PACE

Educational Director, National Piano Foundation; Head of Piano Instruction, Teachers College, Columbia University.

What has been happening with piano in this country during the past twenty-five years? Apparently some very good things, since there are many more fine young professional pianists, more "leisure time" pianists and even greater numbers of young students than ever before. Is this merely a reflection on the population explosion or is there an *increased percentage* of people making music at the piano?

Although not the result of exhaustive surveys, enlightened estimates indicate that thirty to thirty-five million Americans consider piano their leisure time musical instrument. This might include anything from picking out a tune by ear to a very sophisticated performance of a major musical composition. However one may wish to interpret these figures, it is evident that interest in the piano has not been obliterated by a host of enticing recreational activities or the advent of electronic instruments.

The year of the birth of MUSIC JOURNAL also marked the passing of the renowned pianist, Paderewski, who was indisputably "Mr. Piano" in the minds of countless admirers throughout the world. The succeeding twenty-five years witnessed the end of the European monopoly on the development of both pianists and composers. Not only were young concert artists such as Van Cliburn winning a place in international music, but pianists from other countries were coming to study in our universities and conservatories.

American jazz—and with it performances by leading American jazz pianists such as Bud Powell, Dave Brubeck, Art Tatum, and Thelonius Monk—became the most universally sought after aspect of twentieth-century music.

With twenty-five years of population growth there was also an increased demand

for piano lessons. Generally speaking, there was little provision made in the public schools to meet this demand. Therefore, instruction was usually obtained through private piano teachers. The private piano teacher administering his own music program in his community was then, and is still, one of the key persons in the musical development of most individuals. The effectiveness of this teacher now, as in the past, often makes the difference between musical success or failure to many children. Yet, important as he is, colleges, universities and conservatories did not offer a curriculum for the prospective piano teacher equal to that of the public school music teacher.

Each year vast numbers of parents seek piano lessons for members of their families. In addition to lessons for their children, they frequently want piano instruction for themselves. From the troubled years of the Second World War to the better days of 1966 piano players have enjoyed a healthy increase in their ranks but the increase in numbers is not as significant or important as is the improvement in the types of music being taught and the teaching technics being employed.

One important concept gaining widespread acceptance in studios and schools is that piano lessons provide an ideal learning situation for developing broad musicianship. This involves teaching piano students in groups rather than individually. The idea of group piano instruction (more often called "class piano") was not new in 1942 any more than at the beginning of the century. But there have been many necessary refinements in the basic teaching approach. Psychologists have written extensively on the subject of group dynamics. These studies, applied to the teaching of piano, would indicate that

(Continued on page 113)

"In the Beginning... There Was Alfred Cortot"

BY ARTHUR JUDSON

President, Judson O'Neill Beall and Steinway, Inc.

"I feel that the appreciation and support of music in America has increased and deepened, especially in the last twenty-five years, and I find this exceedingly gratifying."

As the year began in 1916, and President Wilson made his famous "Peace without Victory" speech, I seriously entered the concert management field. A small field it was then, compared to what it had become by the beginning of the Second World War in 1941 (when *MUSIC JOURNAL* was born). And today it has grown to comparatively unrecognizable proportions.

To reminisce, I began my professional musical life as a violinist and as director of the Music Conservatory of Denison University in Granville, Ohio. It was from there I moved on to New York, mixing musical activities with duties as editor of the once-independent *Musical America*. In 1916 the Wolfson Musical Bureau dominated the scene, with A. F. "Pop" Adams as the central figure there. He handled such artists as Jascha Heifetz, Efrem Zimbalist, Mischa Elman, Ernestine Schumann-Heink, Alma Gluck and Fritz Kreisler.

Also on the scene in those days was Charles Ellis, who managed Sergey Rachmaninoff, Geraldine Farrar, Ignace Paderewski and, for a time, Kreisler. In addition there was R. E. Johnson, who specialized in various Metropolitan Opera stars.

As I became manager of the Philadelphia Orchestra in 1916, I had—as my ideal—Charles Ellis, then manager of the Boston Symphony Orchestra. Charlie combined this job with the management of his list of outstanding artists. It was Andrew Wheeler of the Board of Directors of the Philadelphia Orchestra who suggested that I might follow this pattern. So I began my own bureau, named Concert Management Arthur Judson, with Olga Samaroff and Hans Kindler making up my list.

As times changed, it became increasingly apparent to me that a combination

of the leading bureaus might merge in order to pool their booking forces. Thus it was that Columbia Concerts was born. My abiding interest lay in the field of great music and, consequently, my list of artists embraced the outstanding names in the instrumental field particularly.

In the beginning there was Alfred Cortot, and then Heifetz, Zimbalist, Szigeti, Kapell, Casadesu, Francescatti, Clifford Curzon, Serkin, Piatigorsky, Horowitz, Milstein, and others. In the vocal field I was privileged to represent Lucrezia Bori, Sigrid Onegin, Giuseppe Danise, and Nelson Eddy, among others. Because of my background as a musician I was naturally very interested in the field of conducting and was happy to place Eugene Ormandy with the Philadelphia Orchestra, Erich Leinsdorf in Rochester, Vladimir Golschmann in St. Louis, Josef Krips in San Francisco, Max Rudolf in Cincinnati, Jean Martinon in Chicago and Fritz Reiner in Pittsburgh.

When my career as a concert manager began, the solo artist was the main appeal to an audience but, since that time, there has developed a demand also for the ensemble—be it chorus or dance group, or other features containing several performers. Also, a new audience has been born in the colleges and universities of the country, where through subsidies and grants large sums of money are available for music, and where the younger audience wants a mixed musical diet. As long as this remains on a high musical plane, it is very gratifying. But when it becomes entertainment only, then I feel that music is not being served.

All in all, however, I feel that the appreciation and support of music in America has increased and deepened, especially in the last twenty-five years, and I find this exceedingly gratifying. □



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The Advancement of Music Education

BY LOUIS G. WERSEN

President, Music Educators National Conference

Music education and the Music Educators National Conference have come a long way since 1941 and we are happy to have had the *Music Journal* as a partner during the period. Though we do not pretend that Conference membership represents all those who are engaged in music education, membership statistics do provide an interesting measure of the growth of importance of music in the schools and colleges of this country. The fact that the 1966 MENC membership is five and one half times that of 1941 suggests that (1) the founders of this magazine picked an auspicious time to launch their periodical (though it may not have seemed so for a few years immediately afterwards), and (2) that the *Music Journal* is a contributing factor in the growth in the interest of things musical.

Together we can look with pride on the developments in the past twenty-five years. The MENC has stressed the importance of music for every child and fostered recently a renewed interest in providing musical experiences for students not in performing groups. The pages of the *Music Journal* have without doubt been most helpful to teachers of courses in the humanities or allied arts as well as to elementary school classes whether taught by the classroom teacher or a music specialist. There has been a marked improvement in the quality of music used in schools in recent years and a great increase of interest in contemporary American music. Any student of music education history must also be impressed with the resurgent string program and the return of the school orchestras which were near their nadir in the early forties.

The expansion of the program of MENC publication of books and pamphlets in these and many other areas is

another measure of the strength of music education. One of the best examples of this is the book, *Music Buildings, Rooms and Equipment*, recently issued in a fifth edition, which chronicles "the widespread support for music and the performing arts" as expressed in wood, steel, glass and stone. Illustrative of our mutual concern is the book *Perspectives in Music Education* which contains a number of articles which originally appeared in the *Music Journal*.

Still another measure of the development of the profession is the growth in state associations of music educators. Some state meetings compare in size and professional content with divisional conferences. The MENC has had affiliated organizations in all states since 1957 as compared with 22 such states in 1941.

America's experiment in universal music education has today moved up to the college level. If it was not really necessary to go to Europe for professional training in 1941, it is no longer even a widely held misconception in 1966. American colleges provide the best possible musical education in all fields from ethnomusicology to teacher training. Professionally staffed opera departments, quartets in residence, and world-recognized performing groups have replaced an extra-curricular approach to music on many campuses. The whole junior college music program has developed in this relatively short period.

It has been a momentous quarter of a century for American music and music education and the *Music Journal* has certainly made a place for itself in today's exciting picture. The Music Educators National Conference is appreciative of the assistance given by this periodical toward the achievement of our mutually stated goal—"the advancement of music education." □

“He was our Washington, Lincoln and Jefferson of music”

—Leonard Bernstein, in a tribute to Charles Ives

Until 1945, his work was unknown outside of a small group of professional musicians. His great fourth Symphony, written in 1902, was not performed until fifty years later—eleven years after his death. Yet Charles Ives today is considered one of the great musical innovators of the century. ✂ Out of a New England background of band music and hymn singing, this revolutionary genius created some of the most complex new rhythms and atonal experiments ever presented to the musical world. To Charles Ives—the solitary artist who lived all his lifetime in obscurity—BMI offers a special tribute. He above all, knew the meaning of his own definition of the composer—“whether he be accepted or rejected, whether his music is always played or never played—all this has nothing to do with it—it is true or false by his own measure.”



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The Wizard of Song

BY ROBERT CUMMING

Harold Arlen is enchanted. This may be news to some for his name is not well known to song-humming Americans, yet his songs are the ones they are humming. One can't escape them; they're everywhere. Europeans consider his song creations the loveliest examples of the American folk tradition. His works are considered in direct apostolic succession to those of Stephen Foster—therefore a major part of the fabric of American music. All who know him and his skill unanimously concur to his wizardry. He belongs in the company of Gershwin, Porter, Kern, Berlin and Rodgers, the recognized giants of American song.

Arlen began as a singer rather than composer, also playing piano and arranging. Early training in his native Buffalo came from his father, a cantor; of course, he sang in his father's choir. To reluctantly shorten a fascinating story, Arlen came to New York with a band called "The Buffalodians," eventually landing on the vaudeville stage, accompanying himself at the piano. Composer Vincent Youmans heard him and signed him for the musical, *Great Day*. While improvising in rehearsal when substituting for a missing pianist, he came up with a melody which created much enthusiasm among the listeners. An introduction to lyricist Ted Koehler was arranged and the result was his first professional song, *Get Happy*. The magic had begun.

Koehler and Arlen joined forces to produce many successful songs, most of them for the Harlem Cotton Club shows of the late twenties and early thirties. Highlights of their early output, most of which are still being hummed, include *The March of Time* (later altered unethically by Time Magazine for its famous film series, for the songwriters were swamped with suc-

cess and had no time for negativism), *Between the Devil and the Deep Blue Sea*, *I Love a Parade*, *I've Got the World on a String*, *Stormy Weather*, *Let's Fall In Love* and *Ill Wind*.

Outstanding collaborators have worked with Arlen and all have nothing but praise for his warmth of personality, generosity of spirit and wizardry of talent. George Gershwin, an idol of Arlen, pointed out to Irving Berlin the remarkable individuality of *Stormy Weather*. As biographer Edward Jablonski reported in *Happy with the Blues* (Doubleday, 1961): "The analytical Gershwin noted that in the entire first statement of the melody there was no repetition of any musical phrase, from the opening 'Don't know why' front shout through 'keeps rainin' all the time'. This was an almost shocking departure from popular music practice, and one, incidentally, of which Arlen was not particularly aware until Gershwin mentioned it."

Also related by Jablonski, when Carl Van Vechten played the Leo Reisman recording of *Stormy Weather* for Gershwin, George waxed enthusiastic, calling Arlen "the most original of composers. You can never trace his melodies to *The Lost Chord* or *Go Down, Moses*!"

Many Arlen creations suggest harmonies and rhythms of the blues and jazz, but none conform to conventional structure. He is a highly independent creator of timeless melody, often custom-tailored to suit the occasion and talent. For *Stormy Weather*, he had Cab Calloway's delivery in mind, though Ethel Waters and Lena Horne later became identified with it. *Between the Devil and the Deep Blue Sea* was for Bill Robinson; *That Old Black Magic* for Johnny Johnson, later sung by Bing Crosby, Frank Sinatra and Billy

Daniels; *Blues in the Night* for William Gillespie, though Jimmy Lunceford made the best-selling record, and Eileen Farrell convincingly upset us all with her own remarkably successful invasion into this form of musical expression; *Get Happy* for Ruth Etting; *Sweet and Hot* for Lyda Roberti and, of course, many for Judy Garland, including *Over the Rainbow* and *The Man That Got Away*.

Blessings upon Arthur Freed! He wrote songs, along with Nacio Herb Brown, for *The Broadway Melody* in 1929, the first musical to receive the Academy Award. He had been especially fond of Arlen's *Let's Fall in Love*, for the movie of the same name starring Ann Sothorn (and later used in several others). Freed was also one of the few early Hollywood producers to give freedom to the musical directors—when most producers, though confessedly musically illiterate, considered themselves qualified to make all musical decisions. Freed went to bat for Arlen and Harburg as the songwriters to be signed for a "fantasy" film to be called *The Wizard of Oz*. Mervyn LeRoy was the wise producer who left the musical decisions up to his associate producer, Freed, who felt that *In the Shade of the New Apple Tree* had just the flavor needed. What a fruitful decision it turned out to be! The result has become a classic and future generations will continue to thrill to the wizardry of Oz and its enchantingly appropriate music.

Oz was a milestone in the history of musical filmdom. It was a carefully unified work of art, with songs, musical bridges, choral numbers, choreography, lyrics and cinematography deliciously marinated in the book and its characters. And it gave us one of the world's best-loved songs, *Over the Rainbow*. Most of us don't realize that it was cut from the print three times. Each time our perceptive musical hero, Arthur Freed, raged until it was put back. Even the publisher considered it "... like a child's piano exercise!" Freed and Arlen, convinced of its worth, fought the good fight and won. It received the Academy Award for the best film song of the year, and deserved it. Yes, blessings upon Arthur Freed.

Following this (to cross over some unworthy Hollywood assignments) came a film version of Vernon Duke's *Cabin in the Sky*. Three Duke songs were retained and three (out of five) by Arlen and Harburg were added, including *Happiness Is a Thing Called Joe*. Next was *Bloomer Girl* (1944) in New York, starring Celeste Holm, Joan McCracken and David Brooks. A strong comment on freedom for slaves and women—or, as Harburg expressed it, "the indivisibility of human freedom"—*Bloomer Girl* gave the composer some



Above (l. to r.): George Gershwin, Harold Arlen and Lawrence Tibbett. Below: Harold Arlen and his wife, Anya.



freedom to show his versatility. He did so through ballet sequences, a lullaby, a waltz, a hymn, a blues number and a patriotic song. *Bloomer Girl* continues to be heard today (though not often enough) and was the first musical attempted by TV in 1956. *T'morra', T'morra'* caught on quickly with the public, as did *The Eagle and Me*, *Right As the Rain*, *I Never Was Born and Evelina*.

Johnny Mercer collaborated with Arlen in California for the movie, *Out of this World*. They had worked on a song, *Satan's L'il Lamb*, much earlier but had not met. *Blues in the Night* was their first hit, highly successful on records (Jimmy Lunceford) before the movie of the same name opened. *That Old Black Magic* (for *The Star Spangled Rhythm* film), *My Shining Hour* and *One for My Baby* (for *The Sky's the Limit*) were other results of this team. *St. Louis Woman* is thought by some to be the Arlen-Mercer masterpiece, containing *Come Rain or*

Come Shine. Its songs continue to breathe, and their air is fresh, in contrast to the ever-present pollution today.

The film *Casbah* was done with lyricist Leo Robin. Its song highlights were *Hooray for Love* and *It Was Written in the Stars*. But Ralph Blane was the collaborator with whom Arlen first worked as lyricist as well as composer. It was for a film in 1949, *My Blue Heaven*—also the title of the famous Donaldson-Whiting song of 1927 vintage. Arlen and Blane satirized Rodgers and Hammerstein's *South Pacific* in a number called *The Friendly Islands*, and spoofed Irving Berlin in *Hallowe'en*.

The Petty Girl (1950), with Johnny Mercer, followed. Then Blane and Arlen continued their different and congenial partnership with *Down Among the Sheltering Palms* (1953). Ironically, this mildly commercial success was also named after a song of earlier vintage (1915) by Olman and Brockman. This number was also featured, as most of us will recall, in the hilarious motion picture, *Some Like It Hot*, sung by an almost all-girl chorus!

Dorothy Fields worked with Arlen in 1951. This remarkably gifted female lyricist, whose *Sweet Charity* and a revival of *Annie Get Your Gun* (with the indefatigable Ethel Merman) are playing currently on Broadway, is a veteran of the exciting and notorious Cotton Club. She turned out songs there with Jimmy McHugh in the roarin' twenties. (To digress momentarily, some will remember the Cotton Club from first-hand experience; they are perhaps fortunate. I recall only the radio broadcasts which made Duke Ellington so real to me, and so influential in the development of jazz. Also heard were the bands of Cab Calloway, Jimmy Lunceford and such singers as Aida Ward, Ethel

(Continued on page 108)

Composers Have a Duty

BY ALEXANDER TCHEREPNIN

"To provide all instrumentalists, and the ensembles in need of it, with performing pieces is a duty of the contemporary composer."

There is no doubt in my mind that our time will be remembered as another "golden era of music."

Never before has music had such a prominent place in the cultural life of humanity as it has now. Never before has music reached the large masses of people all around the world as it does now. Never before were the sounds of music projected all over the globe as they are now, whether it be by "live performances" by orchestras, by the virtuosos, by various ensembles, or via radio or records, or (in the case of operas and ballets) by film and by television.

The perfection achieved presently by performers and by the performing ensembles of every kind is unique. Millions of people are exposed to music by listening, millions of people are initiated in music by widespread music education. Never before has the composer had such a variety of sound-producing means and of sound colors at his disposal. Never before was he better served by the performers. Never before was his mission as important, his responsibility as great as it is now, when his production, universally projected, might influence the taste and the "musical morals" of the people for good or bad.

Similar to the progress in our ways of life, the progress in the ways of music making goes on and on. I anticipate the day when our three-and-a-quarter group symphony orchestra will become a fully equipped, four-group "instrument" with a percussion section in balance quantitatively and qualitatively with the three other sections. I can also imagine that the piano, as it becomes used in a wider range of sound production, will receive an octave-doubling pedal, when it will be provided with another pedal to move the pitch up and down.

Experiments have already been made to attach a microphone to the violin and to have the engineer plug the microphone in and out, according to the design of the composer, during the performance, thus providing the violin with a set of colors and with a wide range of dynamics that it never had before. When all of this will become of common use, the great "lionized instruments"—such as piano, violin, human voice and the symphony orchestra—will welcome new compositions that will give them the chance to use all of their accrued means.

In the meantime, quite similar to the "foreign aid program" of help to the underprivileged countries, a program to provide the underprivileged instruments with adequate musical literature should be launched, and the task to do it assigned to the present-day composers.

Actually performers of every musical instrument old or new have reached a high virtuoso standard. We have Paganini's of practically every musical instrument who are eagerly looking for pieces to perform.

The flutists, the clarinetists, the cellists, the violinists, with a rich musical heritage from the past, have not enough contemporary musical material corresponding to the present-day possibilities of their instruments.

The harpsichordists and the harpists are in search of contemporary music literature that would give them the chance to display their skill, their musicianship and the accrued possibilities of their sound-producing technique. The long-neglected viola da gamba could be the most appropriate instrument for the chromatic texture, due to its tuning and fingering, for the modern composer to

(Continued on page 121)

25 Years of Music in Higher Education

BY JACK M. WATSON

Dean of the Cincinnati College-Conservatory of Music, Univ. of Cincinnati

"One of the most dramatic trends of the past quarter of a century has been the assumption of responsibility by colleges and universities for the preparation of professional musicians."

In the beginning I should make clear that this is neither a research paper nor the result of any sort of systematic study. To the contrary, it is simply the impressions and interpretations of a single individual who has been interested in and involved with this important aspect of America's cultural development since 1940. With a topic of this scope, selectivity is, of course, essential. Essential, too, is the use of a broad brush for the most part. And with this type of approach and treatment, one always faces the danger of oversimplification on the one hand and overgeneralization on the other.

What I shall attempt to do is to single out what seems to me to be significant trends of the past twenty-five years in the collegiate music field and to raise a question or so about the future. I may even offer a prescription now and then.

The most obvious trend is the quantitative one—increase in number and size of music departments and schools, and, of course, in number of students studying music. When I began working for a master's degree at the University of Southern California in 1938, there were not more than a dozen full-time members of the School of Music Faculty, and yet this was the largest and probably the best known music school at that time in the west. Today several institutions have music faculties of over a hundred persons, and many have from twenty-five to fifty on their staffs.

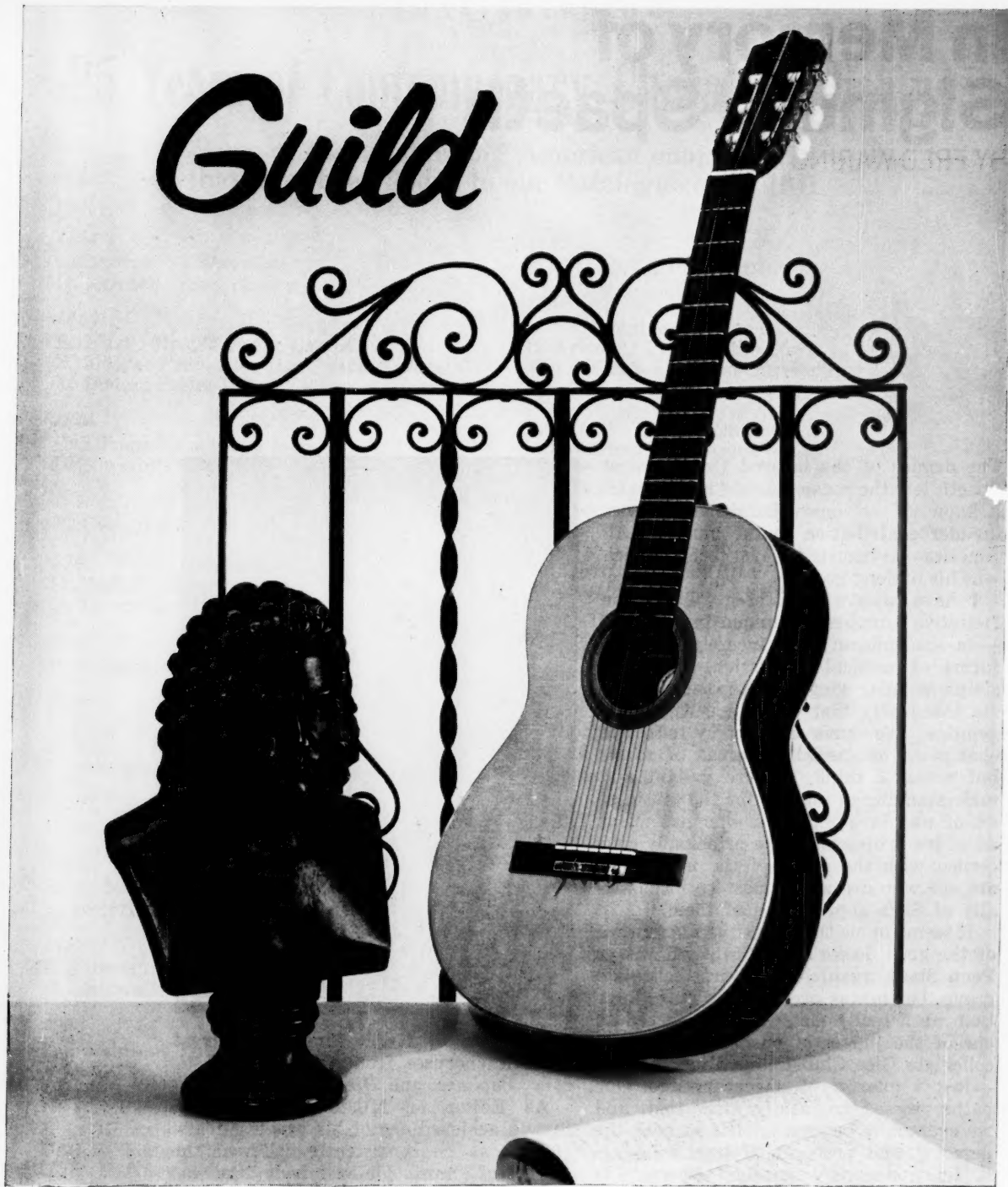
Paralleling this growth in music faculties has been a demand for well-trained collegiate teachers of music, and with this has come expansion and development of graduate music curricula. Prior to the middle twenties, no degree was considered necessary to teach music in a college or university. Then in the late twenties and

early thirties came the demand for a bachelor's degree. By the early forties, schools were requiring master's degrees, and, by the mid-fifties, doctorates were becoming necessary for advancement, if not for obtaining a collegiate appointment. For some years only two types of doctoral degrees were available to music students and teachers, the Doctor of Philosophy and the Doctor of Education. This meant that regardless of his field of specialization, if a musician wanted to earn a doctorate he had to follow the path to musical scholarship or to professional education. A few schools did offer a Ph.D. in composition, but this was all. The performing musician, who had spent a large proportion of his lifetime perfecting his skill and artistry, to obtain a doctorate, had to pretty much forsake his own field for the duration of his study. In the past fifteen years or so, a number of schools with graduate divisions have developed curricula designed to meet the needs of teachers of applied music. The curricula, leading to degrees titled either Doctor of Music or Doctor of Musical Arts, offer major study in the performance and literature of the major solo performing media and conducting. These are very popular degree programs, and I would guess that from a third to a half of students now studying for doctorates in the area of music are following these curricula.

College and university teaching is increasingly becoming the professional objective of young musicians, especially vocalists and those who play solo instruments. There is dignity to the work and security, and for the person who likes to teach, there is great job satisfaction. Unless a person has had a relatively notable career as a performer, advanced degrees are essential.

(Continued on page 114)

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In Memory of Sigmund Spaeth

BY FRED WARING

The demise of the beloved Dr. Sigmund Spaeth left the music world "in the red." I know of no one who made a finer, broader contribution to the music of *all* America—to "music for everybody" which was his lifelong goal.

I have always considered "The Tune Detective" completely unique in our field—an academician who sincerely loved all forms of musical expression, from the simple popular song to the great classics. He asked only that the love of music be genuine. We have had many effective champions of specialized areas of music but never, I think, a more gallant and understanding evangelist for the music of all of us. As a musician who has spent all of his professional life principally concerned with the songs of the millions, I am one who can speak most enthusiastically of Sig's appreciation of them.

It seems to me that I first became aware of the good doctor's work when I was at Penn State organizing our first collegiate group, but it was over twenty years later that we actually met, when he served as one of the judges of our National Inter-collegiate Glee Club Competition in 1941—just a quarter of a century ago. Our paths crossed frequently after that, and we eventually became friends at both the personal and professional level.

His wonderfully sensible approach to the art of music proved a delight to hundreds of choral directors and music educators who were privileged to hear his talks at our Workshop each summer. His inimitable blending of wit and wisdom also charmed our television audiences. And our Shawnee Press published four of his works—one an English version of the Canadian folk song, *Le Fiacre*, adapted by "Sig" as *Buggy Ride* in Leslie Bell's arrangement, and three original Spaeth



texts, fitted by Harry Simeone to great operatic choruses from *Cavalleria Rusticana*, *Pagliacci* and *Die Meistersinger*.

As Editor of *MUSIC JOURNAL*, Dr. Spaeth achieved one of his greatest feats. Indeed, as he consistently followed the banner of "music for everybody," he was more than ably interpreting his theme in the magazine. And he was a forward thinker in that he schooled his own protégé to perpetuate his scholastic traditions and philosophy with *MUSIC JOURNAL*. His spirit lives on.

So let me join the others who have paid tribute to this remarkable man. Each of us in some endearing way has benefited from Sigmund Spaeth's major contribution to our profession. □

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L. White: Praise to the Risen Lord

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1952

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M. Daniels: A Psalm of Praise

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J. La Montaine: Sactuary
H. Friedell: Feast of the Stars
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1957

R. Arnatt: Easter Triumph
L. Sowerby: The Throne of God
J. Giannini: Canticle of the Martyrs
R. Dirksen: A Child My Choice
C. Effinger: The Invisible Fire

1958

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J. Marshall: Awake My Heart

1959

D. H. Williams: Lamb of God

1960

E. Titcomb: To Calvary
V. Thomson: Missa Pro Defunctis
N. Lockwood: A Cloud of Witnesses

1961

L. White: Hymn of the World Creators

1962

E. R. Warren: Abram in Egypt

1963

S. Bingham: As Men of Old
E. L. Diemer: Honor to Thee

1964

L. Sowerby: Solomon's Garden
R. Barrow: Emmanuel

1965

L. White: St. Teresa's Book Mark

1966

J. La Montaine: Wonder Tiding
N. Rorem: Psalm 70

The above are all for mixed chorus

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25 Years of Copyright Development

BY HERMAN FINKELSTEIN

General Counsel for ASCAP

The world of communications has seen many startling changes since the first issue of MUSIC JOURNAL went to press in Dec. of '42. TV, which had not yet become a commercial venture, then paid nothing for the use of music. Today its revenues from advertising exceed those of any other single medium; its total payments for copyrighted music exceed 35 million dollars.

At the present moment, one of the most lively topics in discussion of copyright revision concerns so-called community antenna television systems (CATV). Wholly unknown in 1941, the courts naturally had not yet decided whether use of music by CATV systems (picked up from TV broadcasts and delivered to their subscribers) was a "public performance for profit." In fact, that decision was handed down only a few months ago by Judge Herlands of the United States District Court for the Southern District of New York. In a landmark decision the Court followed the earlier precedents involving radio broadcasting and wired music services, and imposed full liability.

Communication satellites were even more remote in 1942. Today everyone is familiar with the Early Bird operated by COMSAT, and several others are in contemplation.

Apart from the changes brought about by advancing technology, there have been tests of questions of membership of copyrights particularly in the field of renewal rights. We must remember that the statute provides for two 28-year terms. The second term comes into being only if a proper application for renewal is filed in the Copyright Office during the last year of the original term.

1941 will be remembered as the first year in which a branch of the music

world—the licensing of performance rights—was first regulated under the anti-trust laws. This happened during the radio music blackout of 1940-41 after most copyrighted music had been off the air for four months. More than seven months were to elapse after the Consent Decree of March 14, 1941 before the music was back on the air.

Copyrights in works first published after the 1909 Revision first began to come up for renewal in 1937. Many disputes soon arose among conflicting claimants of ownership of rights for the renewal period. A leading case, commenced in 1940, reached the United States Supreme Court in 1943. It involved a 1912 composition, *When Irish Eyes Are Smiling*, written by George Graff, Jr., Ernest R. Ball and Chauncey Olcott. Graff alone survived the original term of copyright (1940) and a contest arose between the original publisher who obtained an assignment of renewal rights from Graff in 1917 for \$1600, and a subsequent assignee of Graff's renewal rights—Fred Fisher Music Co. The latter claimed under an assignment made by Graff after he had filed his claim for renewal in 1939. In holding that an author who survives the original term of copyright is bound by an assignment of renewal rights made during the original term, Mr. Justice Frankfurter commented:

"This case presents a question never settled before, even though it concerns legislation having a history of more than 200 years. The Court was not unanimous. In fact, the only two surviving members of that Court, Mr. Justice Black and Mr. Justice Douglas, dissented on the ground that there was 'a congressional purpose to reserve the renewal privilege for the personal benefit of authors and their families'."

(Continued on page 116)



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ILLUSTRATION BY BEVERLY HIPSKY

Jazz— 25 Years of it

BY STANLEY DANCE

"A widely traveled music even before World War II, jazz has since greatly increased its international appeal. Europe and Japan support it as ardently as its homeland, and the Iron Curtain has proved an inadequate barrier to its progress."

Twenty-five years ago, jazz was over the crest of the greatest popularity wave in its short history. The big bands responsible for the furore of the Swing Era were generally in decline, both artistically and in terms of mass acceptance. World War II and the problems in its wake were further to ravage their ranks so that only the fittest could survive, and in 1941, as in 1966, these were recognized to be the bands led by Duke Ellington and Count Basie.

The legend of the big band was a lure to many adventurous spirits in the following years, but the existence of the bands which resulted was always precarious, this being as much due to economic factors as to a change in public taste. Yet a reversal of the previous decade's steady growth could scarcely be imagined in 1941. Stan Kenton was about to make his New York debut; Artie Shaw and Lionel Hampton were building bigger bands with string sections; and Count Basie was recording with Paul Robeson. In fact, all the signs pointed onwards and upwards to the Bigger and Better. But it was not to be.

Looking beyond the nightclub and the dancehall, jazz sought new worlds to conquer. In 1943, Duke Ellington played the first of a series of annual concerts at Carnegie Hall. The following year, *Esquire* magazine presented an all-star concert at the Metropolitan Opera House, and Norman Granz launched his sensational attraction, *Jazz at the Philharmonic*, in a Los Angeles auditorium. Like territorial gains, these resulted in new status—and new ambitions, directions, pretensions and exhibitionism.

Behind the still-impressive façade, where a revolution was in the making, Charlie Parker and Dizzy Gillespie planned a new kind of jazz. Bop, as it was

called, brought dissension and bitterness to the music such as it had never known before. "Of all the cruelties in the world," said bandleader Fletcher Henderson, "bop is the most phenomenal." Although he later became one of the main bop popularizers, George Shearing admitted that when he heard it for the first time he thought, "America must have gone completely mad." Many of its exponents mocked their predecessors as Uncle Toms, and retaliation was inevitable. "They give us hell," said Louis Armstrong, "so I give them hell."

Bop harmony was perhaps more complex than that of earlier jazz styles, but rhythmic differences were more than anything else responsible for the line of demarcation between musicians of old and new styles. The new drummers maintained the rhythm on the top cymbal and used the drums to punctuate the melodic line. The pianist indicated chord changes and filled in between the soloist's phrases, leaving the bassist to maintain the regular beat. Since they were accustomed to drummers who accompanied rather than duetted with them, soloists versed in the earlier idioms found this hard to tolerate. The basic material remained much the same, and unison theme statements of the kind practiced by preceding small groups continued to be very common. The original chords, however, were often altered, and passing chords added. Longer phrases, unexpected pauses, and flurries of sixteenth notes also gave this music a distinctive and eccentric flavor. Flatted fifths were more in evidence, but they were by no means new to jazz.

Bop's intricacies and technical demands were such that few players could improvise satisfactorily within its framework, and "cool" jazz, which was to assume such

importance in the '50s, was largely a reaction against it. "Cool" jazz involved paler instrumental sound, less attack, more relaxed rhythmic settings, and simpler harmonic structures. Some of its soloists derived their styles from Lester Young, Stan Getz being one of the more creative. The cool, restrained sounds of Claude Thornhill's band were catalytic for a group which included Miles Davis, Gil Evans and Gerry Mulligan.

Subsequently, a revulsion against the mannered "cool" led to "hard bop," this being partially succeeded by "soul music," with its emphasis on *négritude*, gospel sources and the organ, and ultimately by the "free" jazz of Ornette Coleman, Archie Shepp, Albert Ayler and the so-called avant-garde, whose efforts may well prove as divisive as those of bop in the '40s.

After the bop revolution, entertainment values were largely *Out*, and the cult of personal eccentricity *In*. Artists arrived late at the clubs where they were appearing, neglected to announce the titles of the numbers they played, turned their backs on the audience, left the stand altogether during the solos of others, ignored applause, and often dressed outlandishly. Artful publicity ensured that a section of the public fell for this as characteristic of jazz, and in one sense, of course, it *was* entertainment. It was also an act, a necessary supplement to music which very few non-musicians could truly appreciate, and although it alienated many, it attracted others, for the audience always has its actors, too.

The contemporary avant-garde has obviously studied the antics of its immediate predecessors well, but although it has now had the benefit of heavy and continuous propaganda for over five years, it has not made an imprint on the profession at large comparable to that of bop in the same period.

"It's ridiculous," said pianist Bill Evans in a recent Toronto *Telegram* interview. "I haven't heard anything in their playing that sounds complete. Perhaps they are building a bridge which someday one may come along and complete. On the other hand, it is possibly a display of their social philosophy and frustration set to music."

Clark Terry, the brilliant trumpet player from St. Louis, expressed somewhat similar opinions in the London *Melody Maker* during September. "They have set themselves up to change the whole face of jazz," he said, "but they haven't been around long enough to know. A lot of what they're doing is like building a house and starting with the fifth floor. You know what Eric Dolphy told me once? He said he thought this avant-garde thing was going to be big. 'So I'm going to get in on this trend with the rest of

these bums. It seems to be happening'. That's exactly what he said."

Opportunism of that kind can be explained by the fact that the profession is overcrowded. At the present time, giants of the Swing Era like Duke Ellington, Earl Hines, Benny Goodman, Count Basie, Woody Herman, Jonah Jones, Lionel Hampton, Cab Calloway and Gene Krupa are all active and popular in a field where the number of jazz venues has sharply declined. Dixieland is still in demand in several cities, especially at the source, New Orleans. The fortunes of the past quarter-century's big names—Dave Brubeck, Miles Davis, Thelonious Monk, Dizzy Gillespie, Charles Mingus, Gerry Mulligan and the Modern Jazz Quartet—are probably now on the wane, for the jazz audience is notoriously as fickle as it is youthful. There is an adult following, of course, but it is one more inclined to sit comfortably at home and listen to records. An age gap between the middle twenties and the middle thirties may be explained by marriage and attendant financial strain. It is when the audience is observed *en masse*, as at the annual Newport Jazz Festival, that the broad appeal of jazz to people of all kinds and ages can best be appreciated.

The development of jazz as outdoor entertainment has been a significant gain, one more surprising than the music's proliferation in concert halls. There are, nevertheless, plenty of precedents, beginning with the marching jazz bands of New Orleans. A widely circulated picture of the King Oliver band shows it in action at a big Chicago baseball game in 1919, and years before the festivals began the Duke Ellington band had played in Yankee Stadium. Yet jazz had for so long been associated with dancehalls and smoky, ill-lit nightclubs that the enormous success of festivals like those at Newport and Monterey astonished even the most optimistic. The festivals became, in effect, exhibitions of all the more popular jazz "models" and "acts." Here blues singers, Dixieland bands, big band survivors from the Swing Era, and groups representative of all the different phases of "modern jazz," were to be heard side by side. Something for everybody was an ancient formula which produced huge crowds.

To tell the story of the past twenty-five years entirely by means of category labels would be a false simplification. Even phonograph records, which are particularly important to an improvisatory art, present a distorted picture of the scene as a whole, for they follow fashion as well as make it. However assiduous the propaganda in favor of each new idiom, the older kinds have never been entirely supplanted, so that even today they are all being played concurrently somewhere. Original and creative artists like Erroll

Garner and Ruby Braff have emerged owing little or nothing to fashionable trends. Some, like Ray Charles, have utilized the whole tradition in a personal amalgam. Others like Earl Hines and Jonah Jones have come from virtual obscurity stronger than ever. Steadfast at the head of his band throughout the vicissitudes of the whole period under review, Duke Ellington continues to head the most consistently creative enterprise jazz has ever known. He has guarded its tradition without ceasing to progress, and he has emerged as its most significant single figure not only here, but internationally through his many tours of Europe, his visits to Japan and Africa, and his long tour of India, Ceylon and the Middle East for the State Department.

A widely traveled music even before World War II, jazz has since greatly increased its international appeal. Europe and Japan support it as ardently as its homeland, and the Iron Curtain has proved an inadequate barrier to its progress. Jazz festivals have taken place in Russia and Czechoslovakia, and the bands of Benny Goodman and Earl Hines have scored great triumphs while touring extensively in the U.S.S.R. on behalf of the State Department. In short, jazz is a valuable cultural export, but it exists at home without any form of official aid in a jungle dominated by rock 'n' roll.

The ecumenical movement inspired by Pope John has probably been responsible for the increased use of jazz in church. There have been many jazz masses, liturgies and sacred concerts, the extent to which they have helped organized religion being difficult to discover, but they have at least established that jazz is no longer synonymous with sin.

Curiously enough, 1966 is the year—a quarter-century after the descent began—when a genuine upsurge of interest is finally answering affirmatively that old journalistic question, "Will the big bands ever come back?" Freedom and improvisation are vital jazz elements, but the discipline and team spirit of the big band are educative factors whose absence has partly accounted for the music's degeneracy since 1941. Whether its errant artistic impulse can again serve the needs of youthful dancers remains to be seen. Certainly the concert hall cannot provide enough employment opportunities, for jazz continues to exercise a strong fascination on young musicians, regardless of the remuneration it offers. □

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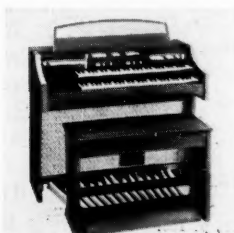
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The Cultural Explosion: Where is it?

BY PATTEE EVENSON

Founder-Conductor, American Symphony Orchestra of Los Angeles

"The sacrosanct world of academe has erected the hurdles of advanced academic degrees which have too frequently resulted, like the proverbial fence, in shutting out more good than they have shut in."

Part I. Music programs in higher education have come a long way in the last 45 years. From meager beginnings as satellites among college curricular subjects they have achieved a place in many academic institutions which, while tentative and imperfectly understood as to the important role they can play in a liberal arts education, is nonetheless recognized in the family of subject fields. For this progress credit is due hundreds of inspired, able leaders in the field of music education who have given it meaning and impetus.

In the present period of transition and great change in all segments of education, however, inertia, tradition and varying degrees of self-removal from academia, and, indeed, from the world off the campus, have resulted in music being a follower rather than a vigorous force among the forward elements of educational leadership.

"We could be melodramatic about it and say that music in America is a whited sepulcher, a goodly apple rotten at the heart. But no. Music in this nation in 1966 merely looks ludicrous like a very small dog wagged by a very large tail."¹ These remarks by Donal J. Henahan, music critic of the *Chicago Daily News*, while referring to the heavily overshadowing dominance of the performer and administrator over the composer in the American musical scene, might be expanded to include a variety of developments both within and outside of the education world.

They could well refer to the reports which are still flooding the country that we are in the midst of a "cultural explosion." This expression has assumed the proportions of a cliché which, through widespread, stereotyped repetition, has obscured rather than clarified the true

state of the performing arts in the United States. Their condition can best be described as a painful paradox.

The growth of interest in the arts throughout the country, the world-wide recognition and respect which American artists have earned, and the rise of new performing arts centers in several major American cities have all been interpreted with optimism. Yet, in spite of these signs of promise, the continued existence of many of our educational programs and professional organizations in the performing arts is far from assured. Cutbacks in performing arts programs at various levels in our educational system across the country threaten the security of music as a subject field in many schools and colleges. Similarly, the precarious existence afforded by careers in professional music performance is subtracting from the numbers of students who train for these careers in colleges and universities.

Economy moves in American education and in community projects are apt first to be reflected in the curtailment of music except in those relatively few places where it has achieved superior standards of excellence. This is in sharp contrast with the countries of Western Europe where the performing arts are regarded as a necessity and are subsidized as such by their governments even in times of war, disaster, destruction and poverty. An aura of public importance and prestige has surrounded the performing arts for hundreds of years through official government recognition, support and sustained patronage in all of the major countries in Western civilization excepting the United States.

This is accounted for largely through their love of the arts as an enriching force prerequisite to a civilized life;

¹ Henahan, Donal J., "Serious Music: In Serious Trouble," *Holiday* (March, 1966), p. 106.

with ever-increasing government subsidies to their symphony orchestras, opera and ballet companies and drama theaters despite their relatively modest financial resources when compared with those of the United States. Moreover, European practices have stressed the affinity of the performing arts with education and have placed public art support in the charge of ministries of education and culture.

The state of the performing arts in the United States is quite different. Although recent legislation before the Congress establishing the National Council for the Arts and a National Arts Foundation is encouraging (as are those bills providing for a National Institute of Arts and Humanities), it cannot be said to have originated as a result of any organized, nation-wide effort on the part of the musical leadership in American education. Nor is it at best more than a beginning. Before they can be advanced to a point where financial support of the performing arts is made available on a substantial, secure basis adequate to provide career opportunities for gifted young musicians, a basic change will have to occur in the prevailing public understanding of and respect for music as a subject field. The change will require the deep involvement of the educative process in establishing a familiarity with the basic principles of music as being an important segment of a cultured, well-educated person.

The need for this change is reflected in the fact that, as an end result of over a half-century of music instruction in most of our public and private schools, colleges and universities, music is still not generally understood and respected as a serious intellectual discipline. It is most frequently looked upon as a frill and as mere entertainment. While many factors—social, economic and cultural—have contributed to this image, its prevalence is due largely to the inadequacy of standards in leadership, curriculums, accreditation, teaching skills, scholarship and performance which exist, with a few distinguished exceptions, in the great majority of the music programs in our educational institutions. Indeed, attitudes towards music, as towards any other subject field, are most apt to be formulated within the walls of our classrooms. What has resulted after all these years is a public which, while interested in music, is largely uninformed about it, and is not sufficiently moved by its importance and its value as an inherent moral, emotional and intellectual force to pay for its full establishment in our civilization.

Any discussion of this subject should be predicated on the fact that music, being an aural art, depends in large measure for its benefits and value to the listener upon standards of excellence in performance. Likewise, its rewards to the listener depend to a great degree upon that most valuable of intellectual attributes, memory; for an understanding of structure and style in music hinges upon remembering what has been heard and relating it to what is forthcoming. It is an art which requires effort to meet its intellectual challenges and to experience the full measure of its elevating, emotional and spiritual impact. It requires, as do all of the arts, what Dr. Abbott Kaplan describes as "far greater intellectual abilities than most other areas because it requires not only brain power, but a degree of sensitivity and perception that is not commonly cultivated in the average person."

Regrettably, however, this is not the image of music which our educational system has created in our society. Writers of popular essays on music who, indeed, are products of that system seem to be continually addressing themselves, as Paul Henry Lang says, "to members of the Society for the Promotion of Desultory Listening. Many still believe that music . . . should not be contaminated by even a semblance of learning . . . and are incessantly at work to deform and degrade the content of art, forcing the innocent reader to ask himself how far it is wise for him to risk spoiling his appreciation by disturbing his ignorance."²

The question rises: where might we turn to effect changes in these attitudes and bring about a shift in our society from being merely "interested" in music as the social thing to do, or from merely "liking" music as a passive diversion, to embracing it as a deeply felt need of the human spirit in times when materialistic and utilitarian tendencies threaten to engulf us in spiritual automation? Where might we find the means of dispelling the prevailing nescience of the profundity of intellectual, moral and spiritual values in music? How might we replace it with a new emphasis upon the fact that you cannot get something for nothing; that in order to reap the rich blessings of the performing arts, our society will have to acquire a degree of knowledge and sophistication about them and be willing to pay for them? How, moreover, can we bring about a willingness in our public to support them as they do our public libraries, public art galleries, public schools and public universities, with systematic, diversified patronage by

² Lang, Paul H., "Baroque on the Life-Time Plan," *Saturday Review*, (April 30, 1966), p. 62.

our national, state and municipal governments in addition to private sources which of themselves are not and never have been adequate?

These are key questions, for in truth there is in America no "profession" today in the performing arts worthy of the name. It is almost impossible to earn a secure living among them, and the condition will have to be drastically changed before we can achieve cultural parity with the other countries of Western civilization, much less retain the gains we have thus far made.

The solutions to these questions, we submit, must be provided in large measure by the musical leadership in our schools, colleges and universities. In the long-range view, our colleges and universities in particular must initiate action to that end. It will be necessary in order to gain wide public support for the performing arts for them to revise upwards, in many cases drastically, their standards of excellence in teaching, musical scholarship and performance. They will need to exchange their curriculums to provide opportunities for greater depth of subject mastery and bring their programs more realistically into line with the needs of our society and with the careers for which they are training students.

Of equal importance is the need for them to exert the leadership force of a nationally organized block of influence in forming attitudes among government and educational circles and the public which are more favorable to understanding music and supporting the performing arts. For many, these steps will be difficult because of tradition, resistance to change, insularity, and other problems in their midst which often frustrate the very purposes they are intended to serve.

Their problems arise to a considerable degree from what Ole Sands has described as the "sterile" instructional programs which are too frequently found in colleges and university music departments.³ Spawned in an isolated, ivory-tower environment, they are most frequently carried on by music administrators and faculty members who set "standards" for admission to areas in the music profession in which they are not and have never themselves been qualified by experience and musical ability to successfully compete as leaders and examples for student emulation. In contrast with the appointive criteria which are more apt to prevail in most other subject fields, musical leadership is often assumed by persons who have been appointed because of personal ties and political strengths rather than by the grace of their human qualities, the distinction of their musical experience and accomplishments and the depth of their musical scholarship. On occasions when the

call to strong leadership beckons, they betray the insecurity which detracts rather than convinces and find it difficult to communicate. The problem is compounded by presidents and deans who, being usually uninformed about music, are ill-equipped to evaluate and support genuine musical competencies and leadership. The end result is apparent in the tendency of music administrations and faculties to follow and react to rather than lead the body of developments in professional music, music education, and curriculum reform. Insulated by the security of "tenure" and often far removed from close contact with the realities of the careers for which they are training students, music faculty preoccupation is all too frequently concerned with departmental infighting prompted by vendettas, jealousies, and attempts to obscure their own musical shortcomings and better protect the status quo.

Creative leadership in developing realistic music curriculums, engaging faculty members whose experience conforms to truly professional standards of excellence, and working closely with public and private schools and professional music circles in developing realistic evaluation techniques are rare today in higher education. Offering training primarily for careers in various branches of professional music which are numerically shrinking rather than expanding, and in music education which is under severe curricular pressures at all levels, they follow the developments which have created these trends rather than exercising progressive leadership in discovering their causes and reversing their course.

The challenges to higher education, however, which exist in these conditions offer opportunities of the first magnitude for the creation of a genuine cultural explosion in America. Our society, increasingly inclined as it is to expect standards of excellence for what it generally supports, is drawn to expertise, even though it is not always completely aware of how expertise is created and what it is trying to convey. It values the high competence which has spearheaded the enormous strides we are witnessing in science, industry, management, the professions, and in many fields of scholarship. The unsparing critical scrutiny to which higher education is being subjected by an increasingly sophisticated public is but a manifestation of its heightened expectations.

The implications for the music field are plain. People are more enthused than ever about excellence and are disenchanted with mediocrity in music as in almost everything else. Furthermore, with recordings and communications media

being more readily available to larger segments of our population, they can be expected to tell the difference. The most important steps which can be taken to meet these challenges lie in the willingness to recognize the problems of music in higher education which threaten the realization of these expectations and the will to correct them.

Here, the relationship between expectations and motivations is important to remember. Too few music programs in higher education appear to reflect the extent to which motivation is determined by environment and that high performance among young people, as John Gardner has stated, "takes place in a framework of expectation. If it is expected, it will often occur. If there are no expectations, there will be little high performance."

"We all know," he goes on to say, "that some organizations . . . inspire their members to great heights of personal performance. In other words, high individual performance will depend to some extent on the capacity of the institution to evoke it. And woe to the society that loses the gift for such evocation! When an institution loses its capacity to evoke high individual performance, its great days are over."⁴

Standards of excellence, motivation and higher expectations, however, are conditioned upon an environment and climate which favor their interplay. It is here, we submit, that perhaps the most formidable problem for a great majority of institutions rests; namely, the need for replacing the dilettantism and amateurism which pervades the standards of far too many college and university music faculty members with the expertise of the professional who is steeped in his subject. There are probably no more than a half dozen universities in the U.S. whose music faculties themselves as a group have the background and stature to create for their students an environment, a climate, an atmosphere that is professional and whose accomplishments are such as to prepare students to compete effectively in professional situations.

Few college music professors have ever had a genuine career in the exacting competition of professional music either as conductors or performers in first-class professional symphony orchestras or opera companies, or as composers whose works enjoy repeat performances in that world, or as scholars in musicology and aesthetics whose stature in their field is comparable with those of leaders in the sciences, humanities, law and medicine. Here and there are isolated exceptions. But they are too small in numbers to be a significant force in shaping policies, stand-

(Continued on page 118)

³ From an address before the Music Educators National Convention, Kansas City, Missouri, March, 1966.

⁴ Gardner, John W., *Excellence, Can We Be Equal and Excellent Too?* New York: Harper and Row, 1962, p. 96.

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The Emergence Of Electronic Organ

BY JACK C. AND DOROTHY S. GREIG

Founders, National Association of Organ Teachers.

"Certainly it can be called the spectacular development of the past two decades and of this century."

Emergence of the electronic organ as a significant musical instrument for the home may prove to be one of the major musical developments of the ages. Certainly it can be called the spectacular development of the past two decades and of this century. This development places great opportunities, and commensurate responsibilities, before various elements of the process that creates musical and social advancement.

Exercise of resourcefulness by many has helped write a good opening chapter in the story and laid a good foundation on which subsequent fundamental contributions to musical growth may be built. Rapid growth has spawned problems and created needs which will require thought, determined application, and zeal. It is in this atmosphere that the recently organized National Association of Organ Teachers moves to meet its share of the opportunities and responsibilities.

Since its introduction by the Hammond Organ Company in the mid-forties, the home organ has contributed a major share to the greater-than-discretionary-income-percentage growth consistently shown by the musical industry in that period, as depicted in the American Music Conference's 1965 *Report on Amateur Musical Instrument Music in the United States*. That report lists 8,000 console organ sales in 1947—"the first significant year for this instrument." 1950 sales were listed at 10,000; by 1955 this had jumped to 56,000 units, and hit 100,000 in 1958. The 1965 figure was 126,500. Dollar figures rose faster with increasing popularity of instruments of wider musical range.

In 1955, number of persons playing organ was estimated at 850,000. This expanded to over 4,000,000 in 1965. Percentage of increase of organ players was exceeded only by recorder and drum. It

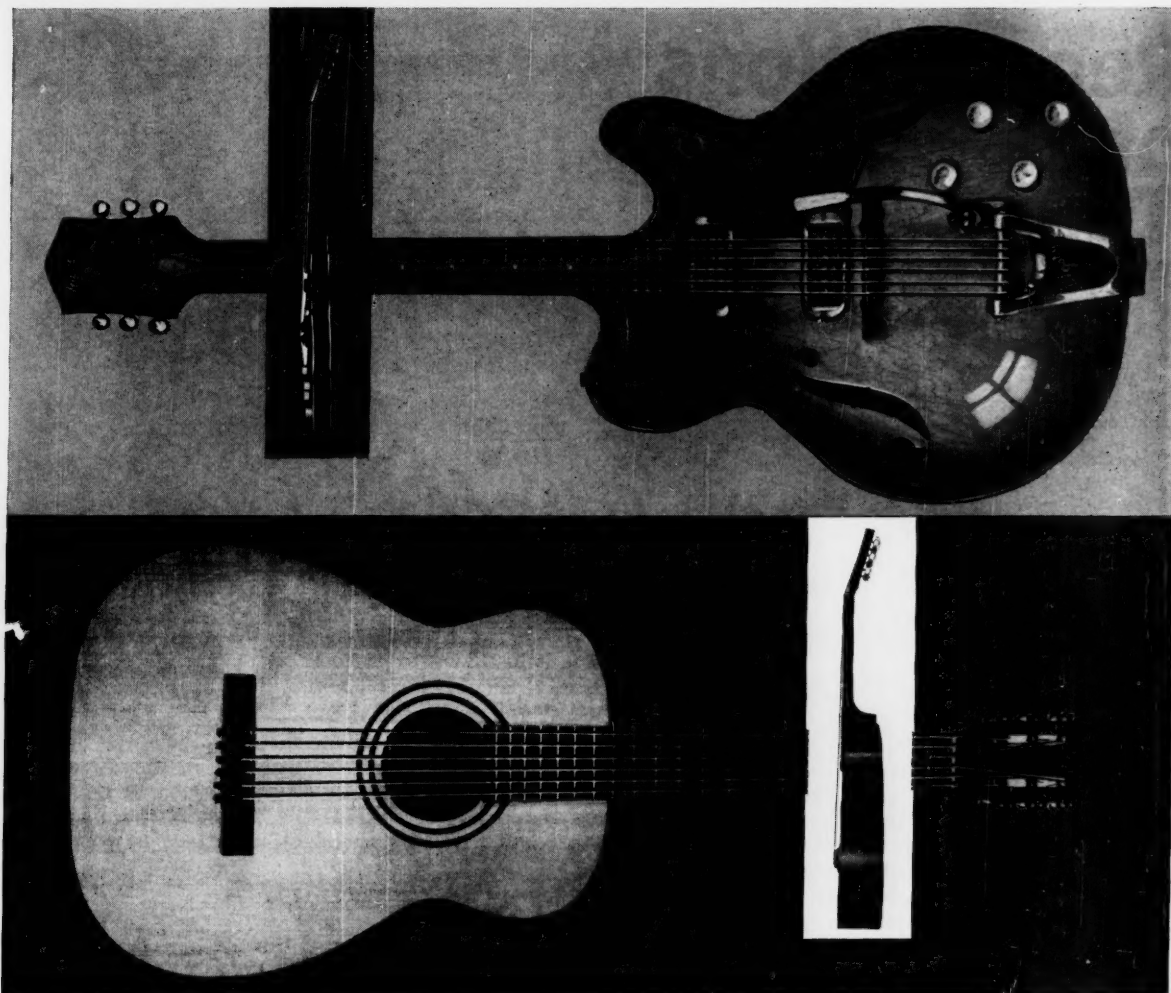


Above (l. to r.): Jack C. Greig, NAOT administrative director, Mrs. Howard Maschger, chairman of Indiana-Illinois-Calumet area auditions, 1966; Mrs. Dorothy S. Greig, NAOT musical director; and Robert H. Nelson, Hammond organ dealer.

was estimated there were 39,300,000 amateur musicians in the United States in 1965, against 25,000,000 in 1955. Last year, better than one in ten was playing organ, compared to one in twenty-nine just ten years earlier.

An interesting and potentially valuable service to musical advancement has been the development of organ clubs by the thousands all over the nation. Their purposes and activities range from just getting together to play for and hear each other, to sponsoring community concerts and benefits, and helping students through scholarships. A few but growing number are made up of students for stimulation of learning. Some activities which broaden purposes of many clubs are related to the NAOT program, described later.

(Continued on page 119)



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Recollections of the Musical Theatre

BY DOROTHY FIELDS

During the past 25 years the musical stage has become delightfully inventive because each show has tried to inaugurate something new.

I am often asked about Weber and Fields as a point of information on American history. They called themselves "Dutch" comedians although they spoke with a Viennese accent (and their enunciation was heard and understood in the last row of the balcony). It was a knock-about team. They started at the age of nine doing tumbling acts with circuses and at Coney Island. Both were from poor, Russian-Jewish families. Weber had to work (as I remember hearing from Pop) rolling cigarettes in a factory so Pop did the circus act with a dog instead of with Weber. They slaved. In their teens they did about 18 shows a day—quick acts, using their own jokes: "Who-was-that-lady-I-saw-you-with-last-night-that-was-no-lady-that-was-my-wife"—that was *their* joke! Also, "Let's go over to your house and have supper with me."

They started at age nine, grew up together and finally had their own Weber and Fields Music Hall where Lillian Russell, Fay Templeton, David Warfield—all of them, played. Three plays or revues were given each season. Their material was taken from Broadway's legitimate plays on which they made travesties. They satirized everything and everybody in New York.

For example, my father played the princess (wearing a wig with curls) in a travesty called *The Big Little Princess* based on the Frances Hodgson Burnett story, *The Little Princess*. I don't know what Weber played—that was about 1902, before my time. Anyhow, they wore costumes and acted out the whole thing. It was exorbitant vaudeville, burlesque and

girls: Frankie Baily with her lovely legs, attractive chorus girls with brilliant costumes and scenery in the beautiful theatre. It was a privilege to go to the Weber and Fields Music Hall on opening night when tickets were at a premium.

Some people think this sort of thing would go well today. I think travesty, satire, always goes well. It depends on the times and the kind of things people laugh at. We don't laugh at things we laughed at ten years ago. Kids don't like the same music they liked ten years ago. The current approach and result is satire which helps audiences better understand the subject being satirized. Gilbert and Sullivan did it, they spoofed the Army, Navy, law, the English way of life, etc. Good satire is extremely difficult to do well.

Today we have the stand-up comics who stand before a microphone and get funny. There are comedy teams like Martin and Rossi but I don't call this a form of theatre; it's just comic. Some think this is a loss to the stage. I don't agree. I think people nowadays don't remember vaudeville very well, with so many variety shows on television. Comedy teams are fine in night clubs and on TV but I doubt that people would sit in a vaudeville theatre for it with the price of admission so high. I would go to the theatre at \$9.90 to see a musical play but not to see a lot of comics and acrobats. This is my personal feeling. There are *stars* who attract audiences: Gwen Verdon, Ethel Merman, Mary Martin. Whether the play justifies the audience or not depends on the play. Such stars are "box office."

It has been suggested that in the *next* 25 years it might be economically advisable and feasible to put on good plays and musicals and try to make the star along with the show. Perhaps it isn't done



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enough, but it has been done. *Walk Happy*, the new Feuer and Martin show, has no big stars; the principals are not known names. Some think it might cost less to put on a musical this way but I doubt that it would matter much monetarily. There are very few stars left of the magnitude we used to have. I doubt that this would lower the admission price because there's also the cost of scenery, costumes, musicians—everything is going up. Production costs are astronomical. That's why box office prices are high; it's not only the star.

The Weber and Fields Music Hall was at 39th Street and Broadway. After it closed, my father and Weber split and Weber went on to produce *The Only Girl* with a score by Victor Herbert. My father went on to produce four hits in 1911, all running at the same time: *The Summer Widowers*, *The Midnight Sons*, *Old Dutch*, and something else, I don't remember.

After *The Only Girl*, Weber ceased to produce and Pop went on as an actor-producer until Richard Rodgers met my father and my brother, Herbert Fields. This became the Fields, Rodgers and Hart combination. The first thing they did together was *Dearest Enemy* with Helen Ford. They interpolated a few numbers in my father's shows: *The Melody Man* in which Frederic March was the first star, then *Peggy Ann* with Helen Ford. The first big hit they had at the Princess Theatre was *The Connecticut Yankee*, then *Present Arms*. After that Fields, Rodgers and Hart split and my brother, Herbert, did *Hit the Deck* with Vincent Youmans, which my father produced. The lyrics were by Leo Robin who had been a social service worker in Pittsburgh.

Herbert went on with Cole Porter, then I joined Herbert for *Let's Face It*, adapted from the farce, *The Cradle Snatchers*, with Mary Boland. This was the first time I had ever done a book for a musical. I had come from California, having done 30 or 40 pictures, and worked with Jerome Kern. Then I came East to do *Let's Face It*, about trainees in the Second World War. It was just a farce but with Danny Kaye it was funny. It was the first time we starred him. He wasn't starred in Boston and we said, "Danny, if you make a hit, we'll star you in New York." He did, and we did—we starred him in New York with Eve Arden, Vivian Vance, Jack Thompson and Benny Baker. It was a funny show and a big hit but the score was not memorable, not one of Cole's great scores. After that we did *Something for the Boys* with Ethel Merman. Herbert and I did the book and Cole Porter the score.

Show business has certainly progressed in the past 25 years. It goes back further than that. Musical theatre first started to progress at

the Princess Theatre with Jerome Kern, P.G. Wodehouse and Guy Bolton when, for the first time, they really tried to have a story with a beginning, a middle and a finish. The first shows I saw there were *Very Good Eddie*, *Leave It to Jane* and *Good Morning Dearie*. Before that it was just a series of block comedy scenes which my father thought was the way to do it, with numbers and girls but without cohesion. I think the Princess Theatre really marked the beginning of a completely new approach to musical theatre.

Audiences were getting smart and wouldn't settle for the old things; that's why my father fell by the wayside. He was just not up to this new kind of theatre which was to have characters that really had a little dimension, flesh and blood, and talked like people instead of like dolls. The shows which started that flow were at the Princess Theatre. *Oh Boy*, for example, was an adaptation of a farce comedy, which is a good basis for musicals. It was a musical adaptation but it had a story. Before that there was no story, just a funny scene, then a number, another funny scene, then a number, then a love scene that led into a number. It had no form.

There were still the revues, the vanities and the follies. Then Rodgers and Hammerstein made enormous strides in *Oklahoma!* because this was about the first time songs propelled the story forward. It told the story in a song so the flow of the story could go right on into the song and still be in a piece, modulating back into the dialogue. Prior to that everything used to stop and wait for a song. This has continued to improve, to bring new understanding into musical theatre.

This has gone so far now that some people object that a song can't be taken out of context, the lyrics tie in so closely with the book. This is true in many musicals but it doesn't necessarily have to be that way. Songs should be written so they can be taken out of context, able to stand alone for their own worth. You may be able to do it with three or four songs but, of course, it can't be done with every song. In *Sweet Charity* there's a song, *Big Spender*, which is about the dance hall where they work; Peggy Lee recorded that. And another from *Sweet Charity*, *Where Am I Going?*, which Barbra Streisand recorded. Certain songs can be taken out of the show but for others it would be impossible.

Our third production was *Up in Central Park* for which Herbert and I did the book and Sigmund Romberg the music; I did the lyrics. The next was *Mexican Hayride*; Herbert and I did the book and Cole Porter the score.

With the exception of *Let's Face It* and *Arms and the Girl* (which

was *The Pursuit of Happiness*), all our stories were original. *Mexican Hayride*, *Up in Central Park* and *Annie Get Your Gun* were all originals.

Jerome Kern was supposed to do the score for *Annie Get Your Gun* but he died and Rodgers and Hammerstein, who were producing, said, "We've got to get a composer." So we had lunch one day and Dick said, "I know a man who'd be great for this show but it means you couldn't do the lyrics," and he mentioned Irving Berlin!

Incidentally, the real Annie Oakley was a dull woman. We did a lot of research on her. She used to throw glass balls into the air and shoot each one but aside from that she was a mouse, nothing at all like the character we wrote. We made her rowdy. We had to make her that way for the high schools, colleges and little theatre groups all over the world that play it every year. The real Annie Oakley used to sit in her tent and knit between shows! And Frank Butler was a big bore—both were bores. About the only thing we got out of their real life story was that she beat him in their first shooting match.

After *Annie* we did *A Tree Grows in Brooklyn* with Arthur Schwartz, with a book by Betty Smith and George Abbott. Then *Arms and the Girl* for the Theatre Guild. Then Arthur and I did the score of *By the Beautiful Sea* for Shirley Booth; Herbert and I did the book. Then Herbert and I did *Redhead*, then *Sweet Charity* (unless I'm forgetting some). But I did a lot in between—lots of scores.

A question is sometimes raised whether I think each show was better than the preceding one. The answer is no. I didn't think *By the Beautiful Sea* was better than *A Tree Grows in Brooklyn*. *Arms and the Girl* I didn't like at all. It was against Herbert's better judgment but I insisted; I thought it would be fun to do a show for the Theatre Guild.

Of course, we learned from experience, but you can't do the tried and true sort of thing just because this has proved to have been right. Even though you have followed the rules set down for musical plays and they haven't turned out, it doesn't mean that you still have to stick to rules. There are really no rules for a musical play. It's always an adventure in ideas, always trying to do something fresh and new.

But let's get back to this stream in the past 25 years, the contrasts and the improvements. This is difficult to analyze because every musical play is different. There are some startling new contributions, such as the whole feeling of *West Side Story*, magnificently done with Leonard Bernstein's wonderful, contemporary score. Then there are the conven-

(Continued on page 117)

Cool Night in Little Falls

BY HARVEY RUDOFF

The newspapers had it all wrong. I didn't go out and catch those little green guys. I didn't set traps for them or anything like that. They just walked in, uninvited. Why would anyone want to catch them on purpose?

From what I read since, they must have come down near Poplin Corners the night of June 18th. But the first I heard of them was when the guy on television cuts into "Peyton Place" with big eyes and a report of a bunch of little green men strolling down the highway. Boy, Mary and I laughed at that one!

She said: "I bet old Cloyce Johnson phoned that in to the station. He's been seein' little green men for over fifty years."

'Course, old Cloyce at that moment was dead, but we didn't know that then.

Little Falls, where we live, is about fifty miles from where they landed. It's not a very big town—about 3500 people, I guess—and it's not a very commercial town. We don't cater to the tourist traffic like Menchlyville down the road, and we're not surrounded by summer cottages and campsites like Poplin Corners, but we get by without all that jazz. We live informal here, and like it that way.

Me, I'm originally from New York and I suppose that's no secret. Even though I've been here fifteen years, I still sound like the Bronx.

I'm a big-city boy by birth, but not by nature. When I got out of college, it was goodbye New York. I headed out here and got a job at Little Falls Consolidated High School. What a difference it made! I could breathe again, and there was grass everywhere, and no parking hassle and no subway, you know what I mean?

I don't want to ramble, but you have to understand that I took over the band

at Little Falls because I wanted to teach here, not because I was running away or because I had to, or anything like that. I want to make that clear, because the newspapers made a big deal about that at first, and it simply isn't true.

You'd be surprised how many people believe everything they read in the papers. I'd like to meet the guy that called me up about 2:00 a.m. the other day and made with the wisecracks—I'd punch him right in the mouth.

—There I go, spoutin' off again. And I promised Mary I would just set down the facts without getting all wound up about it.

Mary. She teaches Kindergarten here. I first met her at a teacher's meeting at Poplin Corners about five years ago. (I thought you ought to know a little about her. She is kind of important to what happened when the green guys showed up.) Mary has long blonde hair and she also plays the flute. I have short black hair (with a little gray in it now) and I play the clarinet. She's a pretty good player actually, although she likes to say that I married her just because I wanted to play duets with someone. But between you and me, there was a lot more to it than that.

Anyway, after the news bulletin I mentioned, we switched off the set and Mary made some hot chocolate, which even in June tastes good (account of the cool nights in Little Falls).

After we finished—I don't remember which one of us suggested it—we got our horns and started to play some flute and clarinet duets. It was about 11:30 but, out where we live, there's nobody to disturb, so we sometimes played even later than that.

Nobody locks their doors in Little Falls.



ILLUSTRATION BY TONY APILADO

Or at least not then. (They all do now.) And we'd been playing for a while when I saw them. The green people were sitting all around our living room watching Mary and me.

I reached over and grabbed Mary's wrist before she dropped the flute.

They were sort of pale green all over (so were *we* right then, I bet) and seemed to have tiny flecks of silver just under their skin. None of the drawings I've seen in the newspapers really captured the soft glow of those silver flecks. As my eyes flitted from one to the other, I noticed how small they were, like miniature people, really. Except for their bushy eyebrows, they were completely hairless. Then there were their arms . . . these long coily arms.

How long Mary and I stared at them is anybody's guess. But they were giving us as good an eyeful as they were getting. I think they thought *we* were funny-looking. How about that?

Then one of the big ones (about three feet tall) got up and uncoiled one arm. Man, I thought Mary would go through the ceiling. I felt her nails dig into my hand, and I bet my grip didn't do her circulation any good, either.

"PUH-LAY," said Greenie.

Don't ask me where he said it from. I didn't see his mouth move.

"PUH-LAY," Greenie said again.

We played. No questions. I never expect to hear two people playing with a vibrato like we had that night. I don't care what the textbooks say about how to get a good vibrato on your horn, we discovered a new way that night: fear, man, fear.

We got half-way through the Mozart when I heard it.

"Plopt."

—How do you write down a sound that sounds like Lawrence Welk opening a bottle of champagne?

"Plopt."—That's what I heard.

We stopped. But Greenie got up again and said "PUH-LAY." I couldn't play even if I'd have wanted to, because . . . because, well, one of those green guys had laid the biggest egg I ever saw.

It was not quite as big as an oval basketball, covered with green stripes. It was an egg, alright, and it was obvious that the guy who laid it wasn't a guy at all.

You couldn't see any difference between the one that laid the egg and all the rest of them. I wondered: What kind of world did they come from, where you can't tell the guys from the gals? But I didn't have much chance to follow up that thought.

Old Greenie started to uncoil that eight-

foot arm of his, and it got too close for comfort.

"PUH-LAY," said Greenie.

So we did. We played all night; we played every duet we had, then we started over again. And about every 60 measures one of those cats laid another egg.

By 6 a.m. the living room was full of big green-striped eggs. They were everywhere. A couple had rolled into the kitchen. Man, we were tired! My beard was itching like crazy, and Mary looked pale and could hardly keep her eyes open. One more duet and we both would have had it. Through real sleepy eyes, I saw old Greenie stand up.

I may be wrong, but I swear he smiled as he uncoiled his arm again. I thought: This is it! He's going to kill us. Mary. . .

But all he did was stroke my cheek softly with the tip of that arm. It felt like velvet, like soft, green velvet. He ran his arm across Mary's cheek, too. She shivered at first, but relaxed when she felt how soft it was.

They left then. They gathered up their eggs and left. Those arms must have been made for carrying eggs, because each arm held about five eggs. They looked like overloaded bellboys at some hotel, carrying too many suitcases out the door.

Mary and I just looked at each other. We were awful tired. She came over to me and we both went to bed. Her hands felt as soft as velvet.

In the morning, after talking it over, we decided to drive down to Poplin Corners (it's the county seat) and tell someone what happened. You might think that no one was going to believe us, but you're wrong. You see, old Greenie had forgotten one of those big green eggs (one that rolled under the kitchen table) and Mary wrapped it up in a soft towel and held it on her lap as we drove to Poplin Corners.

You probably know most of the rest. That egg eventually was sent to the Smithsonian Institute for investigation. After that, it went to the Moscow Research Center, the Tokyo Scientific Laboratories, the Liverpool Anthropological Foundation and several other places. Washington sent a dozen F.B.I. men to check and re-check our story.

Even the people who thought we had imagined the whole thing were confounded by the evidence of the green egg. After six months, it was returned to us by a fellow from Princeton. He said they had X-rayed it, checked it for radiation, and given it every kind of test they could dream up. The results, he said, seemed to lend credence to our story (—get that:

"credence." Only guys from Princeton talk like that.)

The Princeton Theory (as it has come to be called) is that these green people apparently fly around the galaxy looking for a place to lay their eggs. They evidently reproduce sonically, and must find the proper sonic conditions before the eggs can be laid. Mary and I must have attracted them by our playing that evening, and the harmonics of the flute and clarinet were what they were looking for.

Sonic reproduction. Difficult to believe, but still it must have been something like that. The green people didn't damage anything or hurt anyone while they were here (except, indirectly, old Cloyce Johnson). They scared him to death. He was found the morning after our weird experience, and, as far as anyone could tell, he died from the shock of seeing Greenie and his bunch walking down the highway. A smashed whiskey bottle was found nearby. Poor Cloyce.

Of course the papers and TV got hold of the story and there were terrible headlines. If I hadn't promised Mary to hold my temper, I'd have a lot to say about them now.

The question I'm asked most often is, "Will the green people ever come back?" I kind of think they will. How many places are there in the galaxy where they can be sure of finding the right sonic conditions for laying their eggs?

In the meantime, we are hanging on to our souvenir of that night in June. The egg is on our mantel now. Several museums made us some pretty good offers for it, but we like it here, with us.

The other night Mary and I were playing duets in front of the fireplace, and for one moment I thought I heard a tiny scratching sound come from the egg. I jumped up and ran to it, putting my ear against the striped shell.

"It was only the fire crackling," Mary laughed.

"Are you sure?" I said. "You never can tell, maybe the egg—"

She came over to me. "Silly, that's what you are." The firelight danced in her eyes.

I took her hand and together we sat down by the warm fire. It was June again, but there was frost on the ground outside.

"I suppose you're right," I said with some disappointment.

"Mmmmm," she murmured, her head on my shoulder. Purple shadows flickered along her blonde hair. To one side of us, vivid orange reflections bounced off the silver keys of the clarinet and flute. The duet music lay open on the music stand.

"Do you think they'll come tonight?" I asked.

I felt Mary's smooth cheek against mine. She bit my ear.

"PUH-LAY," she whispered as she raised her flute. □

25 Years of Fiddling

(Continued from page 37)

coming here from other parts of the world to show us what they have accomplished, providing admission fees are charged according to their merit, not because we have to show our friendship to the country from which they come. Even before they play a note, the audience often rises and cheers! This misleads the layman as to the real value of the artist. Incidentally, I wonder why the foremost artists from other countries besides Russia are not more often brought to the U.S.A.

The musical situation in this country is not a healthy one. It's not healthy because it's controlled, monopolized. It's monopolized by certain managers who wield great influence in this country from a business, not a cultural, point of view. Many managers are out only for business. If they try to tell the world they are helping young artists, I can point out how many young artists they ruin. Often completely impersonal in managing an artist, they're frequently interested only in the turnover. That's why so many young artists have nice tours and many concerts in the beginning of their careers and, three years later, they're played out. (No pun intended.)

If a young artist is successful, if the public accepts him, that doesn't necessarily mean that the manager will accept him. Why? Because managers (with very few exceptions) don't sell an artist; they sell a package. When they sell a package they choose an artist who fits into the package. This means they don't consider the public at all. The public is thereby forced to hear performers they never asked for or never heard of. In selling packages, the manager decides that so-and-so should appear and the public has no way of voicing opinion. They may do so but it doesn't help. Quality is lost and I believe the public is entitled to hear whom they wish. The public is being taken for a ride.

This way of doing business now dominates even orchestras and their conductors; the orchestra boards of directors have very little to say. Some conductors behave the way they do concerning this problem because *they, too*, are slaves to the managers. The manager influences the conductor to engage artists who are often under the same management as the conductor. Back-scratching is what it is, and it's all arranged before it gets to the board of directors. Thus, since the orchestras are obliged to buy packages, they're in a greater predicament than the local managers who run concert series. Why? Because the orchestras engage soloists the conductor wants. And why does the conductor "want" certain artists? Because he is under pressure from managers to engage soloists who are

under the same management as he.

The concert manager, conductor of the orchestra, and manager of the orchestra concoct the package and when it's presented to the board of directors it is usually a *fait accompli*. Most boards function that way; they're mostly businessmen and society women who don't question such tactics because they don't realize that there are such behind-the-scene maneuverings.

When the music committee of the board of directors happens to ask for a special artist as soloist, they are often told (after ostensible investigation!) that the artist they request is not available, that he's in Europe at that time, or some other excuse. Often the artist's fees are *deliberately misquoted* to the board as being exorbitant so the board will consider the fees too high for its budget.

Also, orchestras are obliged to engage soloists who record for the same recording company for which the orchestra records because the recording company *saves money that way*. How? The soloist and the orchestra must rehearse thoroughly for the symphony concert. Soon afterward they get together again and make the record. This way the recording company doesn't have to pay for extra rehearsals which would be necessary if both soloist and orchestra were not with the same company. Recording companies exert a tremendous influence on orchestras because of this.

So the public, who makes it possible for the orchestra to exist, is deprived of hearing many of their favorite artists. This is a great injustice.

Orchestras are not particularly interested in promoting the careers of rising young artists. Why? Because when a young artist is engaged to play with an orchestra, he is seldom asked to play a standard work which might already be in his repertoire. They expect him to play a modern work which the public doesn't understand and doesn't feel; and who suffers by it? The artist. The young artist is under a terrible disadvantage when playing a modern work because the audience doesn't listen to the way the work is performed; it listens to try to get something out of the composition the artist is performing. When the audience doesn't like the composition it doesn't like the performer because it can't judge the performance.

Another thing that's expanded in the past 25 years is *contests*. In my day the only contests, to my knowledge, took place in the conservatory where the student studied and graduated. When students graduated, first, second and third prizes were given to the outstanding performers but the recipients didn't use that as a publicity medium to gain a worldwide reputation. Today there are contests almost everywhere with

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young people entering, hoping to win and publicize the winning as a steppingstone to a great career.

These contests are given great publicity but I don't believe in contests; art is not like sports. In sports, if you win, you are the better one. In art, winning is a question of taste and, when it comes to taste, judges are free to like or dislike as they wish, whatever personal reasons they may have. So winning a contest is no criterion whether the performer is a great artist or not. I happened to attend a well-known international contest a few years ago and in my judgment (and I think I know something about violin playing) the player who got that prize should not even have been allowed to enter the contest. The winner wins by a majority and I question the quality of judges when I see the quality of people who win the prizes. That's what I think of contests.

Some people may think I don't look at the situation from the other side of the frog, that I don't point out some of the good things. The good things don't have to be explained. I'm trying to point out what's going on because there is so much camouflage.

On the credit side, it is heart-warming to observe how, in the past 25 years, colleges and universities have taken such a tremendous interest in developing their music departments. When I came to this country very few large schools had such departments. It is wonderful now. I praise the music departments because they engage outstanding teachers, quartets in residence and composers. Even though I may not like the composer's music, I admit that most of them are very knowledgeable. It is good that the schools have broadened their music departments to teach all phases of music properly.

I urge every college and university student, regardless of his major, to avail himself of the opportunities to learn about music through courses offered by the remarkably fine music departments. Every student should take as much music study as he can, for that is something nobody can ever take away from him; it is something he will have to enjoy all his life

Strange Gods

(Continued from page 39)

Depression as an unnecessary frill.

The reverse happened. I dare say that in no time in our country's history has there been such a surge of artistic and creative energy. In no period, before or since, in the United States has there been such exciting experimentation in the fields of orchestral composition, opera, ballet and the theater.

I recall entire orchestral programs in New York City devoted to the works of one composer, frequently to young composers who had not yet

achieved fame. There were forums accompanying these programs in which the audience had the opportunity of participating with searching questions to the composer. There was excitement, adventure, and above all a surge of the creative spirit.

I am not advocating another Great Depression for the sake of the arts. Heaven forbid! I am saying that I wish, in these days of affluence, we could capture just a little of the excitement, the creative surge of that by-gone era.

There are a number of explanations for the present-day uncreativity of the creative arts. One partial explanation is the somewhat fantastic idolizing of the performing artist by the general public. This is, of course, not a twentieth-century phenomenon but had its beginning in earlier centuries. The great difference, however, is that in earlier days a performing artist was also a distinguished creative artist. This creative-performing coalition lasted even into the twentieth century in the persons of men like Sergei Rachmaninoff and Georges Enesco.

This has, in latter days, almost entirely disappeared. The performing artist of today is primarily a specialist in performance, frequently with little interest in the creative aspects of his art. In certain instances the idolatry of the performer has reached such proportions that it hardly seems necessary for the artist to announce his program! His presence on the stage is sufficient!

A second contributing cause is the existence of the vast store of great music of the past available to the performing artist. Some day, in the unforeseeable future, new music will be urgently needed. Today, for many performers — including conductors — the store of music from past centuries fills their needs admirably.

Caught in this feeling that he is really not necessary, the young composer of today has turned to strange gods. He has, to a large extent, fore-sworn the altars of Schoenberg, von Webern, and Bartok to follow a mechanized procedure in which, in some instances, there is no need for performers. This may be the art of the future but it is difficult for me to imagine a *Saint Matthew's Passion* written by a computer.

There remains the most puzzling and worrisome question of all; whether, in an age concentrated on science and technology, it is possible to create an atmosphere conducive to the creative arts. Europe, as well as the United States, is having its serious problems. Finally, there is the possibility that my analysis is entirely wrong and that the pendulum will swing once again in the direction of the creative as

contrasted with the performing arts. Perhaps, even today, there are young composers in the land who will write music of such beauty, power and urgency that the tide will be turned and music will once more become a creative art. I devoutly hope so.

Flowering of the Wind-Band

(Continued from page 52)

twenty-five years have seen the growth of school bands literally by the thousands. Millions of wind and percussion performers have played in school bands during the past twenty-five years. As we now stand, a significantly large percentage of the adult population have now had the musical experience of performing in a band of some sort or another. This increasingly large segment of the adult population has achieved an understanding of, and an appreciation for, wind-band music. They, therefore, constitute a large and appreciative audience for this performance media.

The last quarter century has also seen the establishment of a standardized instrumentation for the wind-band. This in itself has been a major factor in attracting the interests of decent composers.

In the past century, orchestras existed in roughly two categories: (1) the true symphony orchestra performing music on the concert stage and with a standardized instrumentation, and (2) the symphonettes, café orchestras, pit orchestras, and other "special purpose" groups of varying instrumentation performing music for special purposes. During the past twenty-five years the bands have largely accomplished this same division of purpose so that we have today the symphony band with a standardized instrumentation performing music on the concert stage and, on the other hand, the various special-purpose bands, including the military bands, marching bands, pep bands, and other special-purpose organizations.

Now that the band has succeeded in freeing itself from the shackles of special-purpose music, lifted itself from a severely limited repertoire, and attracted first-rate composers, it can look confidently to a future bright with an increased musical importance and a stronger cultural acceptance.

The next twenty-five years will undoubtedly see more and more fine bands rising to the top levels of artistic performance and wind-bands taking their place in increasing numbers as responsible and respected organizations on the concert stage.



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Choral Music— Twenty-Five Years of Progress

BY HARRY ROBERT WILSON

Professor Emeritus, Teachers College, Columbia University.

Prelude: The past quarter of a century did not begin with much promise in the field of music. A world war was in progress. A war in Korea and a war in Vietnam in which the United States was to participate were to come. In a period of rapid economic growth the country has experienced two economic recessions.

In spite of these catastrophies we have enjoyed the highest material existence known to man. "We have never had it so good," the politicians tell us. It has been labelled the affluent society. There has been a population increase of at least twenty-five million people.

As a reflection of this wealth in money and people a "cultural explosion" in our mode of living is evident. This interest in the arts is mirrored by the number of cultural centers of ostentatious proportions which are being erected in metropolitan areas. Music has shared in this general development of the arts.

Statistical reports indicate that there has been a phenomenal increase in the purchase of musical instruments, the organization of orchestras and of opera companies. No study seems to have been undertaken in the multiplication of choral groups but a similar growth would undoubtedly be apparent.

Professional Choral Groups: Choral singing in the past has been primarily an amateur activity. It has taken second place to the professional instrumental groups. There has been a dearth of professional choral groups in our musical life except those connected with opera companies. The same situation exists in the countries of Europe. Even choral organizations such as the Schola Cantorum, the New York Oratorio Society of New York, and the Handel and Haydn Society of Boston were chiefly supported by the member-

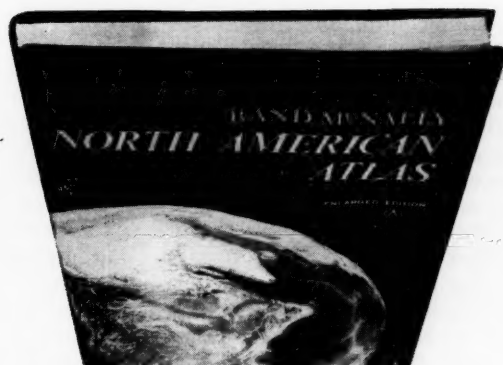
ship, although they often participated in professional performances.

With the advent of the Collegiate Chorale, conducted by Robert Shaw which later evolved into the Robert Shaw Chorale, it was realized that there was a place for professional choral groups that sang standard repertoire. The Roger Wagner Chorale on the west coast likewise received deserving recognition. Several other similar groups have appeared on the musical horizon in various cities. Often they flourish for a few years and then languish for want of money or leadership. The Fred Waring Pennsylvanians were undoubtedly the forerunner of these groups, although it has confined its efforts primarily to the field of entertainment and lighter music. In this field the chorus has never been surpassed.

The influence of these choral groups upon the American musical scene has been striking. Through their recordings they have served as models for choral groups in communities, colleges and high schools. They have had a decided effect upon the repertoire used by these amateur groups. And, finally, they have encouraged the publishers to print music of a worthwhile nature to meet the demand for better choral literature.

Choruses: The sanctuary for outstanding amateur choral groups has been in our colleges and universities. Notable examples have been the Harvard Glee Club, the St. Olaf Choir and the Westminster Choir. These choruses, and many like them, have maintained and demonstrated a high standard of performance and repertoire. They have served as a beacon of artistic light for many college choral groups in their struggle toward greater heights of musical endeavor.

The author does not know of a single



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college of academic standing that does not boast of at least one choral group. These groups have a pronounced influence on the musical life of the campus and community. Moreover, they have been transformed in the past twenty-five years from social organizations singing light music into musical organizations singing the finest repertoire in choral literature.

Membership in these choral groups is eagerly sought and greatly cherished. Besides serving as a media for providing cultural experiences that partially offset some of the banal music experiences found on many campuses, they are serving as cultural emissaries of the U.S. in foreign countries. Never before have there been so many American college choirs making concert tours in Europe, South America, Africa and even Asiatic countries. They are symbols of the artistic musical life which exists in our country.

High School Choirs: A similar growth of musical endeavor as found in our colleges is evident in our high schools. In spite of the recent emphasis upon scientific and other academic studies, high school choirs continue to flourish.

Regardless of pressures of study, young people seemingly have a strong desire to sing in a school choir. Sometimes schedules are so crammed with academics that rehearsals for choral groups are curtailed or eliminated. This is especially true of superior or honor students who are usually the backbone of the choir. When this happens rehearsals are often held before school in the morning, during the lunch hour, or after school to assure the continuance of a representative school choir.

The quality of singing in these choirs varies with individual schools. But there is no question that it has improved as more and more choirs have been organized. The festival movement which has practically replaced the old music contest with the passing years has contributed to this improvement. Besides this influence our teacher training colleges are turning out better high school choral conductors. Rehearsals are more efficient, repertoire has advanced in quality, and the final performance is more artistic. Many of our high school choirs rival the college choirs in standards of repertoire and performance. Several of them have also made the trek to Europe on a concert tour. All things considered, America can be proud of these choirs and the young people who sing in them.

Church Choirs: Practically every Protestant church in the U.S. has some kind of choir. It varies from a few loyal members who sit in the chancel during the service to lead the congregational singing to a

unified body of singers who rehearse regularly and are devoted to the choir.

There is no question that the central purpose of the amateur church choir is to enhance the worship of the service. Musical considerations are probably secondary. However, in recent years there has been a transformation in the conception that the worship is elevated through the use of better music and a creditable performance of this music. The church is endeavoring to refine the taste in religious music.

Because of the difficulty of recruiting an amateur choir, scheduling rehearsals, and maintaining a balanced group, with all of the conflicts of modern life, many of the larger churches have resolved this problem by enlisting the services of a paid professional quartet or double quartet. Undoubtedly, this plan will assure a superior quality of music and performance. However, many churches feel that it detracts from the central purpose of church music. It is pointed out that often these paid singers are more interested in their careers than in serving the church. Moreover, they are often members of other denominations than that represented by the church in which they are singing. As a result, singing becomes a job instead of a service.

To offset these criticisms some denominations, notably the Southern Baptist Convention, are making a national effort to expand and improve the music program in their churches. They are employing full-time directors of music who are qualified and well-trained to develop such a program. They do not limit their energies to the adult choir, although this is their chief responsibility, but also organize choirs for different age groups of young people, referred to as a multiple-choir program. Many of these directors secure the services of outstanding clinicians to conduct choral workshops for their choirs. This movement is the most encouraging development in the upgrading of church music that has evolved since the old singing school of colonial days.

Children's Choirs: To maintain a culture pattern of choral music, there needs to be an active program of choral singing by children. These young singers will eventually be the members of our high school, college, church and community choirs. The singing in the classrooms of our elementary schools is fine training but the aim of this activity is not directed toward choral singing.

In recent years there has been an expansion of the number of elementary and junior high school choirs. These choirs

create an opportunity for the more talented youngsters to participate in singing activities beyond those provided in the general music class. In these groups the children learn to concentrate on vocal tone, blend and balance, phrasing, diction, interpretation and other factors of the choral art. On them depends the continuance of choral groups in our society. It has already been pointed out that there is an increasing development of children's choirs in the churches. These choirs are part of the educational programs of the church to foster closer ties with the church. Nevertheless, they contribute to the music program by singing at special services and social occasions. They are beginning to make their imprint upon the choral scene.

Following the concert tours in the U.S. of the Vienna Choir Boys there has been an avalanche of American counterparts of this famous choir. Most noted of these boys' choirs are the Columbus Boys' Choir, the St. Kilian Boy Choir, and the Singing Cowboys of Ft. Worth, Texas. These choirs approach professional groups in their artistry. It is hoped that they will provide a training ground for the development of more tenors, maligned from all quarters but still indispensable in mixed and male choirs!

Community Choruses: Unfortunately on this chord of encouragement it is necessary to add a depressing note. The community chorus, the former bulwark of amateur singing, is having a rough time. Many old-time organizations are languishing and actually disappearing. Few new groups are taking their place and carrying the torch. The pressures of modern living, the pleasures of the automobile, television and radio, and lack of inspired leadership are given as factors in the deterioration of these community groups. The fact is that aside from the church choirs, adults do not wish to give up an evening each week devoted to singing. Other activities or inactivities have supplanted this cultural human endeavor. What a pity!

There was a time when the men's glee club was the dominant choral group on our campuses and in our communities. It has gradually been replaced by the mixed choir and the girls' glee club. It would be safe to say, in light of the bulk of octavo music published, that 60% of the choirs in America are made up of mixed voices, approximately 35% consist of female voices, and only 5% are preserving the tradition of male choruses. It is quite possible that the increasing number of barbershop choruses of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA) may change this percentage somewhat.

In the past quarter of a century the mixed choir has become the pre-

dominant type of choral group among professional singers, on our campuses and in our high schools. Probably the greatest choral music has been written for mixed voices. Contemporary composers devote their most serious efforts to a combination of mixed voices. Perhaps this availability of fine choral literature has influenced this shift to the increasing number of mixed choirs.

Choral groups of female voices are certainly on the rise. As more girls and women were desirous of singing in a choral group than were needed in a mixed group, they banded together as a glee club or chorus. Some composers, such as Brahms, had written fine music for treble voices. Other composers dis-

covered the possibilities of musical expression in SA, SSA, and SSAA combinations. A flood of music for these combinations gradually appeared on the market. The availability of more fine choral music for these combinations served as a stimulus for the enterprising director to consider these groups as a musical challenge. (An added incentive was probably due to the fact that a shortage of tenors would not impair the musical quality of these groups.)

There has always been a fine repertoire for male glee clubs. This repertoire was developed by the German Männerchöre, and the male groups of England and the Scandinavian countries. In the early days of this country, this tradition was

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inherited. Men still love to get together and sing without any assistance from the fair sex. This desire is demonstrated by the rapidly increasing number of barbershop choruses. Nevertheless, with the advent of the college and high school a cappella choirs, with the constant shortage of adequate tenors, with the gradual diminishing of appropriate material, the male glee club which sings standard repertoire is slowly fading into oblivion.

Repertoire: Probably the most startling metamorphosis in choral singing during the past twenty-five years has been the improvement of the literature that is performed. The author remembers when *Ma Curly-Headed Baby*, *The Green Cathedral*, and *The Battle Hymn of the Republic* were the staple diet of the average amateur choral group. Programs consisted of folk song arrangements, spirituals, show tunes, familiar madrigals and an occasional venture into classic or contemporary music. These types of music should not disappear but neither should they be the exclusive diet. An examination of the programs at recent music conferences reveals the striking change in repertoire.

The first observation is the programming of extended works, especially those of fifteen to thirty minutes in length. There is an avid exploration into the sacred and secular music of the Renaissance period. The Pro Musica Antiqua group led by the late Noah Greenberg, undoubtedly exerted considerable weight in the emphasis on the music literature of this period. Baroque masterpieces, represented by Bach and Handel, have always been used by fine choirs. The incidental choral music of the classic composers is being resurrected. The romantic composers, long neglected, are now attracting attention. The contemporary composer is coming into his own. For the most part, his music receives a sympathetic hearing and, what is more important, it is being published.

A word of commendation must be given to the publishers of choral music. After all, progress in the choral art is dependent upon their making worthwhile materials available for different types of choral groups. In the observation of the author, it can truthfully be said that they have attempted to keep abreast of the trends, and in many instances have influenced these trends.

There are several series of authentic Renaissance music on the market. Baroque music is prevalent. Octavo editions of classic and romantic music are appearing and most important, the serious efforts of our contemporary composers, writing in a modern style, are finding their way into the catalogues of publishers of merit. In a business where the primary purpose is profit, a few

publishers venture to print some compositions that are poor financial risks but which encourage the American composer to continue his search for new musical expression.

The recording companies have also contributed to the development of choral music. There was a time when very little classic choral music was recorded. The bulk of recordings consisted of symphonic music, opera and solo compositions. Recently, however, the recording companies have ventured into recording superior performances of practically all of the masterworks. Even little known choral works are becoming available on recordings. Moreover, most colleges and some high schools issue special recordings of their choirs. These serve as a useful example for singers and directors to study and correct their shortcomings in performance.

Professional Choral Organizations: Another decided influence in the development of choral singing during the past decade has been the professional organizations devoted to the improvement of this art in amateur circles. One of these organizations is the AMERICAN CHORAL DIRECTORS ASSOCIATION (ACDA). Organized in 1958 with a charter membership of approximately fifteen, it has grown into one with a membership of approximately fifteen hundred active members. The organization publishes a periodical, *The Choral Journal*, which is pointing the direction to more and better choral singing. By example, it has been able to influence both the quality of music being performed as well as its performance.

Similar organizations include the AMERICAN CHORAL FOUNDATION under the leadership of Margaret Hillis. Beginning under her personal auspices, it has become national in scope. It has rendered invaluable service through pamphlets, a lending library and lists of excellent material for various types of choral groups. THE CHORAL CONDUCTORS GUILD, sponsored through the magazine, *Church and Organ Guide*, has likewise contributed to the choral scene. All of these organizations are simply further evidence that things are stirring in the choral field and there are greater things to come.

Postlude: By tradition choral singing has been an art for amateurs. The amateur spirit, however, need not symbolize mediocre performance of inferior music. Choral groups need not be limited to a highly select group of singers to maintain standards of excellence. They should be open to all lovers of singing. What is needed are skilled conductors who can produce quality from quantity. Conductors of talent are beginning to accept the musical challenge of transforming an amateur chorus into an artistic singing group. Herein lies the true direction for

choral singing. What a tragedy it would be if the myriad of amateur singers in this country were to deteriorate into a body of listeners as a result of the lack of choral groups that provided them with an opportunity for participation! What a tragedy for the development of music in the United States! Here is the way Oliver Wendell Holmes expressed it:

A few can touch the magic string,
And noisy Fame is proud to win them:

Alas for those that never sing,
But die with all their music in them!

To bring this resumé of choral music in the past quarter of a century to a close, we musicians and educators who are associated with choral music may look forward to more gratifying and artistic rewards. The continued pursuit of excellence is paramount but at the same time we must retain our mission of bringing beautiful music into the lives of as many people as we can. This is our greatest reward. It is the surest way to make choral music a meaningful part of American culture. □

Corporate Interest

(Continued from page 41)

proving the condition of the performing and visual arts in this country calls, in my judgment, for a massive cooperative effort in which business corporations must assume a much larger role than they have in the past. The corporate community as a whole has a long way to go in accepting the arts as an appropriate area for the exercise of its social responsibility.

Almost imperceptibly during recent years, the modern corporation has evolved into a social as well as an economic institution. Without losing sight of the need to make a profit, it has developed ideals and responsibilities going far beyond the profit motive. It has become, in effect, a full-fledged citizen, not only of the community in which it is headquartered, but of the country and indeed the world.

The public has come to expect organizations such as yours and mine to live up to certain standards of good citizenship. One of these is to help shape our environment in a constructive way. When I speak about environment, I mean the vast complex of economic, technological, social and political forces that influence our cities and the people who live in them. In shaping this environment, the corporation must initiate its share of socially responsible actions rather than merely responding passively to outside forces.

Mainly through the impetus provided by our business corporations, we have achieved in the United States a material abundance and a growing leisure unprecedented in history. It is sadly evident, though,

that our cultural attainments have not kept pace with improvements in other fields. As people's incomes have risen, a proportionate share has not been devoted to artistic and intellectual pursuits. As leisure has increased, so has the amount of time given to unproductive and often aimless activities.

Corporations genuinely concerned about their environment cannot evade responsibility for seeing that this leisure is channeled into rewarding activities such as those the arts afford. We must face up to the task of bringing our cultural achievements into balance with our material well-being through more intimate corporate involvement in the arts.

From an economic standpoint, such involvement can mean direct and tangible benefits. It can provide a company with extensive publicity and advertising, a brighter public reputation, and an improved corporate image. It can build better customer relations, a readier acceptance of company products, and a superior appraisal of their quality. Promotion of the arts can improve the morale of employees, and help attract qualified personnel.

At Chase Manhattan, we have seen first-hand evidence of these benefits from our own efforts in art and architecture. When we decided to build our new head office in lower Manhattan, we wanted to use modern concepts of architecture to express a contemporary image of banking instead of the traditional stodginess of the past. We were eager to have a building that, in addition to being highly efficient, would enhance the Wall Street area, give pleasure to the thousands who passed by every day, provide a stimulating atmosphere for our employees, and, hopefully, exert some influence toward civic improvement.

Because there are stretches of pavement in the congested financial district which get less than 24 hours of sunshine in a full year, we felt that an open plaza would be a welcome addition to the scene. So we designed our building to occupy only about one-third of the 2½-acre site. The rest was devoted to the plaza, which includes sycamore trees, circular granite benches, and a sculptural water garden.

When it came to decorating the interior of the building, we felt that fine art would be the best complement to the contemporary architecture we had chosen. So we set up a special Art Committee, which included some of the country's leading museum officials, and gave them a budget of \$500,000. The works they selected for the reception areas and private offices ranged from primitive Americana to recently painted abstracts. Altogether, the bank has now accumulated about 450 paintings and pieces of sculpture, some of which are lent out from time to time and a few have been donated to

museums.

So far as results are concerned, we believe the building has helped humanize the image of what was once considered a cold and impersonal business. We believe it has enlivened the downtown community and given pleasure, reassurance and delight to employees, customers and visitors. In fact, customers have told us repeatedly how much they enjoy doing business in these surroundings. And many employees have remarked on the added benefits of working in such an environment.

At lunch hour during the spring, summer and fall months, the plaza is a popular strolling place. Band concerts and other forms of entertainment, which are staged regu-

larly, draw capacity crowds and extensive coverage in the newspapers and on television. We have been told frequently—and we like to think it is true—that public-spirited gestures of this kind have reinforced our slogan about the “friend at Chase Manhattan.”

I am confident that if you were to talk with Tom Watson, Jr., of I.B.M., or Herbert Johnson of S. C. Johnson & Son, or Joyce Hall of Hallmark Cards, or Leigh Block of Inland Steel, you would hear similarly enthusiastic stories about the business-related advantages of using the arts in one form or another to promote corporate goodwill.

Let's turn now from the question of why business should involve it-



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self to the equally important consideration of how it can do so most effectively. The truth is that there are almost as many approaches as there are companies, ranging from the modest to the monumental.

For sheer expansiveness of concept, it would be hard to match the program of S. C. Johnson & Son. This company decided it wasn't enough simply to encourage American art; it wanted to encourage artists. So it bought more than 100 canvases of consistently high quality, embracing all the important styles and trends in contemporary American painting. As a gesture of goodwill toward people everywhere, this notably fine and varied collection was sent on a world tour to be seen by millions in London, Paris, Rome, Vienna, Athens and Tokyo. Recently it was donated to the permanent collection of the Smithsonian Institute where Americans will have the pleasure of viewing it in the months and years to come.

Symphonic music was the particular area selected by the Schlitz Brewing Company. The firm underwrote a series of free summer concerts by the New York Philharmonic. The first concert in Central Park attracted 75,000 people, the largest audience ever to hear a symphony concert anywhere.

The roster of corporate sponsors of symphonies, operas and ballets is expanding rapidly. For years Americans regarded these more or less as the entertainment of the sophisticated few—or, as my Harvard undergraduate friend, Cleveland Amory, put it, "... like a husband with a foreign title: expensive to support, hard to understand and therefore a supreme social challenge."

But, lately, twenty-six companies in the Detroit area contributed to underwrite a reorganization of the Detroit Symphony. The Pantene Company won wide recognition for its sponsoring of a ballet production, the American Export and Isbrandtsen Lines for an opera, and Dell Publishing for Shakespeare-in-the-Park. Some 360 companies gave almost \$10 million for the construction of Lincoln Center for the Performing Arts.

Obviously, not every business can pick up the bill for an international art show, a concert series, or a Shakespearean festival. But surely each one can re-examine its own activities in the light of the opportunities which are within its grasp.

For instance, every company has an opportunity to project a corporate identity that is clear, forceful, and unmistakably individual. When the identity scheme is artistic and is a planned one so that each visual element is blended within the others, the result can be quite striking. This can find expression in many forms—in fresh concepts for buildings, offices, showroom displays, furni-

ture, advertising, brochures, letterheads, and, of course, in the products themselves.

Without question the arts provide a fertile field for building the corporation's image. It has been estimated that the business community in the United States and Canada spends some \$625 million a year on public relations! If only a small percentage—say 5 per cent—of this expenditure were directed into the field of the arts, the arts would receive over \$31 million annually from this source alone. Added to the total support now received through corporate gifts, it would more than double the business community's present contribution to culture.

Businesses can see to it that their products are tastefully and well designed and that the appeal made through advertisements and other media caters to something more than the lowest common denominator. The level of general merchandise today is certainly higher, in esthetic terms, than it was twenty-five years ago. This represents a conscious effort on the part of business. It means that businessmen have come to accept the fact that adopting high standards of artistic excellence in seemingly unimportant items of everyday life not only contributes to raising standards of public taste, but can also pay off in terms of the profit and loss statement. For example, much of our advertising and commercial art has been improved by first-rate typography and photography, as well as by the influx of ideas from other fields such as painting and sculpture.

The architecture of a company's buildings can contribute enormously to its environment—or, if poor in quality, can equally well detract from it. Good design can transform a whole area, and provide relief and refreshment for both the eye and the spirit. Those who have discovered this fact and have acted accordingly will be blessed for it by generations to come. But alas, we have only to look around us here in New York to realize that far too many have still to learn the lesson.

In the area of financial contributions, each company can well afford to take a fresh look at the ground rules it has established for corporate giving. It is a curious but demonstrable fact that while health, education and welfare organizations are now widely regarded as "safe" beneficiaries, cultural groups have not quite achieved the same measure of respectability.

A variety of reasons are offered for this phenomenon. One of the most popular is summed up in the plaintive query: "What would the stockholders say?"

Actually, companies that are major supporters of culture and the arts have encountered very little objection from this source. The fact is that many stockholders, as indi-

viduals, are heavily engaged in cultural activities and understand the urgent need for corporate backing.

Only once can I recall a stockholder's raising an objection, at an annual meeting, about the art program at Chase Manhattan. She had stopped off at our ground floor banking office to cash a check and her eye had been caught by a somber abstraction on one of the walls.

"Please, Mr. Rockefeller," she said, "let's have no sad paintings down on the banking floor among the living. Let's move it up to the Trust Department where they specialize in the estates of the dead!"

Another reason cited by some companies for not contributing is that culture and the arts are controversial. Take a firm stand, they say, and you are sure to alienate some groups who can hurt your business.

In our own case, this has not been so. Many customers coming into our head office or our branches have either expressed themselves in favor of our art work or have accepted it with stoic silence. We have no evidence to date of anyone's closing a checking or savings account because he disagreed with the Art Committee's selections.

Recently some of our more sensitive individuals in the bank had qualms in this regard when the committee selected a piece of sculpture by Jason Selig for our ground floor concourse. They were worried over the fact that the sculpture's readily identifiable raw materials were automobile bumpers. Curious about the reaction, I watched customers milling around the piece the day it was put up. One of the few critical comments I overheard was from a taxi driver. "They must have picked up those bumpers in Jersey," he said, "because after New York accidents there isn't that much of the car left."

Still another reason given for not contributing is that now that the Federal Government has moved into the field with its National Endowment for the Arts there is no longer any need for corporate support. Personally, I am heartened to see the Government's taking an active hand in encouraging artists. This has worked out satisfactorily in several major countries around the globe, and I think it is a salutary development here at home where we are dedicated to maintaining a healthy balance between public and private endeavor. But the funds appropriated thus far by Congress for the National Endowment are very modest indeed. The Endowment is expected to run a nationwide program on a budget that is less than that of the Metropolitan Opera. By contrast, Austria's Government spends more on the Vienna State Opera than on its entire Foreign Service. So I don't believe the U.S. Government's present role as a cultural

"angel" will appreciably lessen the need for corporate support.

The fact is that the sources from which the arts have traditionally drawn their support — primarily wealthy individuals and foundations — are no longer able to cope with the growing needs, and not enough companies have moved in to take up the slack. The recent Panel Report, sponsored by the Rockefeller Brothers Fund, on the Problems and Prospects of the Performing Arts brought forth some disturbing and challenging facts. Reflecting the examination by concerned and expert citizens of the state of the theatre, the dance and music in America, it noted that only about half of the nation's businesses contribute anything to the performing arts. Altogether, only a tiny fraction of corporate giving goes to meet cultural needs—less than \$25 million in total. And a survey by the National Industrial Conference Board has pointed out that contributions to the arts in 1965 amounted to less than three cents of each corporate philanthropic dollar. The result is that progress has been too slow to sustain the necessary "breakthrough" to a dynamic growth in the arts.

Corporate financial contributions to the arts are in roughly the same situation now that contributions to higher education were a dozen or so years ago. At that time, the foundations became concerned about the problem and resolved to do something about it. They helped set up a Council for Financial Aid to Edu-

cation to encourage greater voluntary support of colleges and universities, with special emphasis on corporate participation. It is no mere coincidence, I am sure, that over the past decade, corporate contributions to higher education have increased by more than 150 per cent.

In the presence of distinguished leaders of business and industry, I would like to propose that we seriously consider the establishment of a comparable organization for the arts—a Council on Business and the Arts. Such a Council, drawn from the ranks of businessmen knowledgeable in the arts, cultural leaders and representative artists, could provide strong impetus and clearly defined direction for what is often rather haphazard progress. As I see it, this organization would devote itself to broadening the base of corporate support through four main avenues.

First, it would conduct research on a national basis to provide statistical analyses of the voluntary support being generated on behalf of the arts. These reports would furnish an authoritative yardstick for the appraisal of the progress being made in this area.

Second, it would provide expert counseling for business firms seeking to initiate new programs or expand existing ones. Such counseling could range from comprehensive program analyses and recommendations to special detailed treatment of varied kinds of aid.

Third, it would carry on a nationwide program of public information

to keep corporations informed of opportunities that exist in the arts, and to apprise the artistic community of what corporations are doing in their particular fields.

Fourth, it would work to increase the effectiveness of cultural organizations in obtaining voluntary support from business and industry, and to encourage the involvement of more businessmen as trustees of cultural groups.

Quite frankly, it has been my observation that some cultural organizations don't always make the most intelligent and forceful case for themselves when they seek corporate support. Their reasoning is often fuzzy, their documentation fragile. Even the most public-spirited corporation has, I think, a right to expect the organization seeking its help to prove that it has competent management, a realistic budget and workable plans to attain immediate objectives as well as long-range goals.

I feel it would be enormously helpful for representatives of business and the arts to exchange views face to face, to seek new ideas from each other, to clarify misunderstandings and explore new possibilities. It would help bridge the gap between the sometimes rigid mentality of the businessman and the creative spirit of the artist. Both sides could benefit far more from constructive critical interest than from biased attack or hostile neglect. Of necessity, the concept of a Council on Business and the Arts must be outlined here in

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its broadest terms. Yet I would hope that the basic idea has sufficient validity to justify further exploration of its possibilities.

What a resounding acknowledgment this would be that the enhancement and development of the arts are worthy objectives for the exercise of corporate social responsibility. Too often the tendency is to regard the arts as something pleasant but peripheral. I feel the time has come when we must accord them a primary position as essential to the nation's well-being.

In our increasingly mechanized and computerized world, the arts afford a measure of consolation and reassurance to our individuality, a measure of beauty and human emotion that can reach and move most men. They are indispensable to the achievement of our great underlying concern for the individual, for the fullest development of the potential hidden in every human being.

Among our own people and those I talk with from other nations, there is insistent questioning about the significance of our material advances. What does it matter, they ask, that America has the largest Gross National Product or the biggest atom smasher or the fanciest automobiles? What does it matter that, in the words of Archibald MacLeish, "we have more things in our garages and kitchens and cellars than Louis XIV had in the whole of Versailles?" Are these the only hallmarks of a truly Great Society? Clearly, they are not.

The ultimate dedication to our way of life will be won, I am convinced, not on the basis of economic achievements alone but on the basis of those precious yet intangible elements which enable the individual to live a fuller, wiser, more satisfying existence. I know of no other area in which you and I can spend our time and talents and energies more rewardingly. □

A Quarter-Century of Opera

(Continued from page 49)

is, on a profit basis. By its very nature, its breadth, depth, and scope, opera is run and has been run, on a non-profit basis because of its tremendous cost of operation. That is why Mr. Bing's efforts to have an opera company, namely the Metropolitan Opera, at the New House, run on a yearly basis, is a tremendous turning point. It is one of great impact and significance in that, subsidy or not, it will take at least fifty years before any other company in America can accomplish such a feat.

There is no question in my mind that Mr. Rudolf Bing, as General Manager of the Metropolitan, has broken many barriers which existed previously. One of the most significant is his breaking of the ethnic barrier at the Met. It started with his hiring of the ballerina Janet Collins. Then came such artists as:

Marian Anderson, Robert McFerrin, Mattiwillda Dobbs, Gloria Davey, Leontyne Price, George Shirley, and Grace Bumbry, who were added to the roster of singers.

The opening of the Iron Curtain with the State Department Cultural Exchange Program has given us a splendid opportunity to hear and see their finest cultural exports and vice versa. This applies to opera as well, what with Galina Vishnevskaya's appearances at the Met, and those of Nicolai Ghiaurov.

This breakthrough was especially fruitful from an artistic point of view, since our two countries had been out of direct contact for approximately thirty years. Consequently, during this period, the arts, including opera, had developed along distinctly different lines, particularly regarding traditions. Any American artist traveling in the Soviet Union today has discovered many original and unusual ideas regarding staging and interpretation. At the same time, American artists are overwhelmed to find that the people of the Soviet Union are constantly overjoyed by our traditions in the arts, and they do not hesitate to express their feelings when it comes to what they like. Artistically, the United States and the Soviet Union have not only arrived at a *rapprochement*, but, happily, a real *quid pro quo*.

AGMA, over the past twenty-five years, has built a system of protection for both the artist and management alike that is unequalled anywhere else in the world. Singers never get stranded anymore from an engagement without their fare home. In addition to this, proper rehearsal time and conditions are stringently met. In this way the preparatory period for the singer is made easier and, most important of all, it prevents "slave contracts" to the old-time agent who no longer exists.

Personal Highlights:

I started musical studies with Gennaro Curci (famous teacher and brother-in-law of the famed Galli-Curci) because I wanted to sing! Within two years, while a freshman at UCLA, I made my professional debut with the Los Angeles Light Opera Company in *H.M.S. Pinafore* with John Charles Thomas. As a result of this performance I was engaged by the San Francisco Opera, where I made my debut on November 19, 1941, at the age of twenty, as Monterone in *Rigoletto*, which was an exhilarating experience.

By the time I received my B.A. degree in 1943, I had already appeared as soloist at the Hollywood Bowl as the result of winning the Young Artists' Competition at UCLA, and as soloist with the Los Angeles Philharmonic under Sir John Barbirolli. My repertoire increased and I had appeared with the Opera Association of the West, the San Carlo Opera Company, and the

New Orleans Opera, while taking graduate work in physics at UCLA.

In the fall of 1946, November 21st to be precise, I made my debut at the Metropolitan Opera in *Boris Godunov*. This particular opera was to play such an important part in my career in the years to come. I debuted as the Sergeant, but was subsequently to sing two other roles in this opera—that of Pimen, as well as Boris—and as a youngster at the Met I even understudied Salvatore Baccaloni in the role of Varlaam (which I was never called upon to sing).

There have been so many firsts in my career that I still cannot comprehend it, but in reflection they are there. I was the first native-born American basso to sing *Boris Godunov* at the Metropolitan as well as in the Soviet Union (in Russian). Then too, the first native-born American basso to sing at La Scala; Bayreuth (Wotan, Gurnemann, and King Marke); the Teatro Colon—returning five times, most recently last summer for the Western Hemisphere premiere of Verdi's *Attila*; Munich (*Don Giovanni*); also I was the first American to have sung Boito's *Mefistofele* in every major opera house in the world.

It has often been said that I have had the opportunity to sing and act "The Man of Many Faces," but I seldom get a chance to act my own age. This is true! The basso seldom gets the girl, that is the tenor's "business." I have played devils, priests, high priests, kings, a czar, almost every kind of ruler. And even in my own opera, *I am the Way*, I play the role of Jesus Christ.

Still in my forties, I at first found it difficult to make transitions into the roles assigned to me—men much older than I. To be able to do this I had to rely not only on make-up, but applied psychology, learning of languages, and many more things, such as the history and culture of the period of the opera.

Playing older or aging men meant that there were transitions to be mastered, both mental, psychological and physical, in such roles as King Marke in *Tristan und Isolde*, King Philip in *Don Carlos*, Arkel in *Pelléas et Mélisande*, Ramfis in *Aida*, the Landgraf in *Tannhäuser*, Gurnemann in *Parsifal*, Mephistopheles in *Faust*, and Sarastro in *The Magic Flute*, not to mention Boris in *Boris Godunov*. Perhaps it is only in *Don Giovanni* that I appear unmasked, as it were.

I am very proud of the fact that I was the first native-born American basso to sing *Boris* in English at the Met, which is one of the highlights of my career. But there was more to come regarding Boris in preparation for my first tour of the Soviet Union. I studied Russian for a year and a half. I consulted psychiatrists and archivists as to the mental state of Boris himself. They

jointly diagnosed him as a manic depressive and hysteric, whose death was caused by a cerebral hemorrhage. I discovered that Boris was a Tartar and accordingly altered my ideas as to his appearance. I have given him a black wig, a drooping Mongolian-type moustache and a short, cropped beard, as well as a slightly Mongolian slant to the eyes.

In the fall of 1962 I sang in the Soviet Union under the auspices of the State Department's Cultural Exchange Program. After a record-breaking tour, I repeated Boris on a night I shall never forget, namely, October 23rd, 1962, at the Bolshoi Theatre, less than 24 hours following President Kennedy's Cuban blockade. This was the high point of my past 25 years! Premier Khrushchev was on hand and came backstage, not only to congratulate me, but to say that they (the Soviets) would not go to war with the United States over Cuba. My nerves were anything but what they ordinarily are. (And I have often wondered why, upon my return home, some government officials never asked me about this particular message given to me personally by the former Premier.) It was my pleasure to tour the Soviet Union for the second time in the fall of 1966.

Another highlight, in reflection, was singing with that grand man of opera, Lauritz Melchior, in *Tannhäuser* (with the San Francisco Opera) and that incredible, beloved Maestro Gaetano Merola. Both of these men had so much of the "old school" which they were willing and anxious to share with me.

I am looking forward to the remainder of this season since I am scheduled to sing in many premieres and new productions, recording sessions, television, and my third tour of the Soviet Union. This time I not only hope to repeat *Boris Godunov* in Russian, and my other roles, but I would so much like to sing in that splendid opera house in Novosibirsk, and do Moussorgsky's *Khovanshchina*, again in Russian!

There are many fine singers, and there are singers who have that innate quality of stardom. It has been my great fortune and opportunity to work with many of the latter. My debut in opera 25 years ago with the San Francisco Opera was memorable from many points of view, and the cast unforgettable: Lily Pons, Jan Peerce, Lawrence Tibbett, Ira Petina, Lorenzo Alvar, and I was Count Monterone. The opera? *Rigoletto*. How can I ever forget that towering giant of a colleague, Ezio Pinza? How can I forget appearing with artists like Madame Ljuba Welitch and Maestro Fritz Reiner in the premiere of *Salome* in 1949?

In closing, I would like to touch on two things briefly. I am often

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asked about the composition of modern opera. I have one strong thought here. Composers, in the future, would be wise to think about lightening the orchestration while the singer is singing. And lastly, my advice to "Modern U.S.A." is to use your arts to communicate to others your purposes in life. Art is not solely entertainment. There should be less art for art's sake, and more art for mankind's sake! □

Concert Business

(Continued from page 51)

cratic. The mid-western and southern orchestras and choruses tour and make their bows in the great cities, having long since shed their

provincialism. In music there is no "great white way" complex with a few cities exporting culture and all the rest forced into a role of colonial importer. Every region hosts and supports great musical and choral organizations, matured at the grass roots and going out to tour America and the world. Democratic grass roots support has provided the basis. And the great touring companies broke the trails, creating a taste for the musical arts, country-wide.

We at CAMI and our affiliated Community organizations can claim some credit for the democratic dawn that exists today in American musical life—while sharing some of that credit with that matchless instru-

ment—the *touring bus*; and those virtuosi of the highway—the *drivers*. Those first touring units that crossed this continent danced and played an overture—a great "opener" in America's cultural evolution.

A closing note: one other not-to-be-forgotten prop to American musical life has been the secret subsidy provided by thousands of musicians, living and dead, who worked for less than bus drivers' wages their whole lives long. Only now (and intermittently) are the foundations and the government beginning to take up a small share of this burden.

The next twenty-five years will probably see more of this, but even here it must be said that the example of the *local* support to music provided by Community Concerts has created the atmosphere which makes national and international support for music seem logical and natural. □

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The Wizard of Song

(Continued from page 70)

Waters, Leitha Hill, Adelaide Hall, George Dewey Washington and, near the end of its history, Lena Horne.) Fields worked with Arlen on a film vehicle for Ezio Pinza, *Mr. Imperium*, in 1951. Though the film was not very successful in itself, Pinza did justice to the five songs, such as *Andiamo*, *Let Me Look at You*, *My Love an' My Mule*; and the amiable and ingenuous composer won the admiration of another collaborator. As Miss Fields put it: "Harold is the nicest and sweetest person I've ever known; this man is full of love." His work reflects this. *The Farmer Takes a Wife* was their next film together. But a reputedly poor movie couldn't be saved by their clever song contributions, which included *On the Erie Canal*.

Ira Gershwin then appeared to work with Arlen for the first time since 1934, when they did *Life Begins at 8:40*. A *Star Is Born* was also a happy reunion with Judy Garland. Moss Hart did the book revision. In the midst of preparations another drama unfolded. Arlen's father, cantor Samuel Arluck, died. Though it wasn't a total shock, it was certainly deeply felt. Consistently acknowledging his father as his greatest musical influence, the distressed Arlen worked with determination on the film. *The Man That Got Away* and *It's a New World for Me* take on added poignancy in view of this great loss. Certainly the opening words of the former suited the occasion:

*The night is bitter
The stars have lost their glitter,
The winds grow colder,
And suddenly you're older.*

For most of us, the rest is recent history. There were songs for *The Country Girl* film, soon to be followed by another artistic milestone in the composer's career—*The House of Flowers* (1954) musical, in lyric

partnership with Truman Capote. Then came *Jamaica*, with lyrics by Harburg, in '57; *Free and Easy*, a blues opera, lyrics by Mercer and Koehler, '59; *Saratoga*, lyrics by Mercer, '59; *A-1*, melodic theme; *Bon-Bon*, for solo piano, '61; *Ode* for solo piano, '61; *Happy with the Blues* (in collaboration with Peggy Lee), '61; *Gay Purree* film score, lyrics by Harburg, '61; *I Could Go On Singing*, lyrics by Harburg, '63.

To reminisce, Harold Arlen has given, in his characteristically light-hearted manner, his own impressions of major collaborators: "Ira Gershwin? When he starts an assignment, he gets ill with anxiety and goes to bed. One would think he had never written songs before. Yip Harburg? Give him a collection of G. B. Shaw, get into a hassle about world politics, and call it a day. Johnny Mercer? If he winks at you it's a sign you have made contact. (Of course, that was years ago. John has changed.) Dorothy Fields? If she's doing her petit point, you know she has done her work. Leo Robin? When he brings in a work and tells you it's only a 'dummy,' be sure to rush it to the printer for publication. Ted Koehler? If you tell Ted that a certain couplet doesn't rhyme, he'll look at you sheepishly and say, 'My guess is as good as anyone's!' Truman Capote? He is meticulous in his arrangement of words but never leave your personal correspondence around. And one mustn't forget Max Gordon, producer of *The Band Wagon* (Schwartz-Dietz)—one of the most perceptive producers—who said: 'God created Shakespeare 400 years ago to make sure Hollywood couldn't get him!'"

That old Arlen magic is a distinguished part of our musical heritage. That his name is not as popular as his music does not bother him. What does concern him are the songs being consumed by the public today. "Gus Kahn, Walter Donaldson, Young and Lewis wrote songs that were made out of rock. They contained a joy that few have today. Fats Waller, W. C. Handy, Duke Ellington (most didn't realize then what Duke was contributing) were all writing popular songs in the thirties. They were healthier, happier songs, meaningful and well written. The quality is down. We don't have that rich, joyous, gilded writing around today (except in rare instances, naturally). Most of us will admit it. Take out a Kern or Gershwin score and play it!"

There are countless untapped musical delights still to come from Arlen. He overflows with the sophisticated "popular-folk" gift so sorely missed today. Listeners must pick their radio stations carefully lest they get seasick from too much rocking and rolling (and related juvenile noise). As Sig Spaeth said, "The savages did it better!" And, as Arlen immediately added, "but the savages didn't call it music!"

Happy with the Blues, Jablonski's stimulating biography of Arlen, offers a statement made by Ralph Vaughan Williams: "Art is a compromise between what we want to achieve and what circumstances allow us to achieve." It is written in the stars that The Wizard of Song, who gave us *The Wizard of Oz*, will have many friends waiting for him one day over the rainbow. And his memory will live as long as there is one. □

How to be Efficient

(Continued from page 60)

nated the whole concert time of 2 hours could be reduced to 20 minutes and there would be no need for an intermission.

"In many cases the operators were using one hand for holding the instrument, whereas the introduction

of a fixture would have rendered the idle hand available for other work. Also, it was noted that excessive effort was being used occasionally by the players of wind instruments, whereas one compressor could supply adequate air for all instruments under more accurately controlled conditions.

"Finally, obsolescence of equipment is another matter into which it is suggested further investigation could be made, as it was reported in the program that the leading violinist's instrument was already several hundred years old. If normal depreciation schedules had been applied, the value of this instrument would have been reduced to zero and purchase of more modern equipment could have been considered." □

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National Federation of Music Clubs: 25 Years Plus

BY IRENE MUIR

President, National Federation of Music Clubs

From its inception in 1893, actual organization beginning in 1897, the keystone of the National Federation of Music Clubs has been "support of American Music, Composers, and Artists." In 1915 a \$10,000 prize was awarded to Horatio Parker for his opera in English, *Fairyland*, and our Young Artist Auditions were inaugurated, establishing them as the oldest continuing auditions dedicated to launching young talent on concert careers. These two projects alone justify our existence and confirm our seniority as the oldest organization in America dedicated to the Creative and Performing Arts.

There is much more in our ever-expanding panorama; however, we hasten to identify our organization as a federation of various kinds of musical arts groups—schools, colleges, conservatories, symphony orchestras, choruses, choirs, clubs, dance groups, professionals, non-professionals—and involving all ages. We became co-educational in 1905, now numbering many men's and mixed groups in our membership. Functionally, our areas of activity are classified in four categories: Education, Performing Arts, Creative Arts, and Specialized Fields.

Tracing NFMFC's progress through the twenty-five years concurrent with the *MUSIC JOURNAL*, we refer to events immediately preceding this, our third quarter-century. In 1938 the incumbent National President saw the need for, and founded the National Music Council, organization being completed in 1939. Educational surveys were conducted throughout the nation, and a Defense Committee was formed. The tocsin of war sounded in 1941 and plunged our nation into another world holocaust, dictating the direction of our efforts. Keeping a cultural organization together was a major accomplishment,

keeping one active was a stroke of genius. The Defense Committee, renamed the "War Service Committee", came into prominence, gaining for NFMFC a Citation from the President of the United States for distinguished volunteer music service. Five ports had been established by NFMFC, each having a chairman in charge with whom contacts were maintained until the need no longer existed. Over \$100,000 was raised, and more than 2,500,000 articles of musical equipment, records, and music were distributed to our armed forces at home and abroad. Later, hospital ships and trains were equipped with special music units, records, and phonographs. Gift of orchestra instruments and musical scores to war-ravaged countries became a Federation project continuing to the present time.

In the mid-forties, NFMFC established the American Music Center (1944), and the Federation's Foundation for the Advancement of Musical Arts, the income from which is "dedicated to the many facets of the cause for which it was named." Quoting the then-incumbent National President, by making "finances available for our greatly expanding program we are planning not for today alone, but for all the tomorrows that will find young Americans knocking on our doors." Within this Foundation, there is a special fund to provide scholarships for talented veterans whose preparations for musical careers have been interrupted by service in the armed forces of our country. One or two of these are awarded each year.

Since 1901, records show activity in the field of Education, which include concentrated study of the status of music-study courses, credits, teaching aids, and music supervisors in state departments of educa-

tion and in schools and colleges. Institutional Awards, described later, encourage the use and thus a wider knowledge of contemporary American music. Courses of study and program building aids for organizations, lecture-demonstrations in secondary schools, canvassing and petitioning for music supervisors, choral music training, volunteer teaching to fill needs, establishing and enlarging folk music archives, are but a few of our efforts in our policy of "music for everyone". By providing our specialists with recording equipment, NFMC is making valuable contributions to our national archives in the Library of Congress. State libraries benefit from the efforts of area workers who devote many hours to seeking and preserving indigenous folk music hitherto unrecorded.

A vast program of awards and scholarships for further study, too numerous to list here, will total \$40,000 in value in 1967, exclusive of the thousands of dollars expended by states for those awarded within their own borders. Workshops in Leadership Training, Sacred Music, and the Opera are continuing projects. NFMC's Grass Roots Opera movement, from which the National Opera Company has grown, has taken opera to remote areas where live performances would never be seen otherwise. The English language dominates by a great majority, and many operas are by native composers. Currently, the Federation is offering \$1,000 in an opera composition contest, with possible performance of the winning entry at the 1967 Biennial Convention in New York. The promotion of better programs in Audio-Visual music is a continuing effort, as are scores of auditions for Student and Junior members, and festivals for Juniors, which continue to grow in huge proportions, the 1966 report listing 23,965 entrants and 47 states participating.

National Music Week, co-sponsored in 1958 with American Music Conference, and solely by NFMC since 1959, had 42 states participating in 1966. The Armed Forces in Seoul, Korea, Hawaii, Fort Baker, Fort Dix, and the U.S. Army South European Task Force in Italy sent reports of exciting and stimulating Music Week activities. Community-wide observances included choir festivals, school orchestral and choral concerts, exchange programs, radio and TV specials, etc. A national essay contest, on a selected musical subject, has been conducted for high school students in the past several years. Winners receive cash awards and a fine record album.

In the Performing Arts, our biennial Young Artist Auditions have expanded to include \$1500 cash awards to winners in men's voice, women's voice, piano, violin, and

oratorio. Supplemental awards in 1967 include travel expense to a foreign country for a concert tour in cooperation with the People-to-People Music Committee and the U.S. Information Agency, and under the sponsorship of the U.S. Embassy. Highly successful tours in Japan were awarded in 1965 and 1966. Appearances with certain orchestras are also offered. In addition, possible managerial contracts may be offered through special audition. Clubs and State Federations throughout the national organization arrange concerts also. A special award of \$500 for a summer concert appearance is offered annually to a selected former national winner.

Winners and runners-up in the YA Auditions include Eleanor Steber, Martha Lipton, Margaret Harshaw, Paula Lenchner, Nan Merri-man, Shirley Verrett, Richard Cass, Donald Gramm, Ivan Davis, William Masselos, Carol Glenn, Carol Smith, Claudette Sorel, Eudice Shapiro, Joseph Fennimore, and many others.

In addition to paving the way for promising young talent to continue preparation for careers, Student and Junior auditions provide opportunities to be heard in performance at national meetings and at summer music centers. Dance scholarships* are a recent addition stemming from marked growth in our Dance Department.

The Parade of American Music, inaugurated in 1954, became an annual national project in 1956. Scheduled in February, two-thirds of the nation's governors and many mayors give recognition by issuing official proclamations. More than 5,000 programs of music by American composers are given, and awards of merit given for outstanding programs, 998 having been awarded in 1966. Cash awards of \$500 each are given to educational institutions in three categories for programming the most American music in concerts during the school year. For some years \$1,000 was awarded to the individual or group programming the most American music in concerts overseas.

To combat a serious national problem, NFMC launched a Crusade for Strings in 1956 which has become an effective continuing project. Its two-fold purposes are "to encourage high-level elementary string programs in public and private schools, and to create a greater demand for the private teaching of strings." This project gains momentum each year and many awards of merit are presented. Gratifying results from this significant contribution will be included in a future article in the MUSIC JOURNAL.

As noted earlier, activity in the Creative field began with a flourish in 1915. Through the years NFMC has consistently commissioned American composers for works to be

premiered at National Conventions. Some so honored include John Powell, (an "American Symphony"), Paul Creston (an orchestral work, *Danse Overture*), Peter Mennin (a symphonic work, *Canto for Orchestra*), and Dr. Bethuel Gross (an oratorio, *Reflections on Christmas*). In 1955 a \$500 prize was presented for a Song Cycle. In 1954, twenty-eight composers attended the Contemporary Music Congress in Pittsburgh, with all expenses paid by the Federation—4 from National and 24 from State Federations.

The Young Composers Contest awards in three categories total \$500, and winning entries are performed at national meetings. An Adult Non-Professional Composers Contest offers \$50 biennially to the winner. Junior Composition Contest winners are given a prominent place on Youth Day at national meetings and are exciting and of highest caliber. In 1966 a special \$1,500 award for a composition of "light" character was made through NFMC. This may be repeated in 1967. Perhaps the most rewarding experience in the field of composition was a second-place awarded to Deems Taylor in 1912 (no first-place having been given). In a 1961 article, *My Second-Place Start*, the late eminent composer stated, "That is how the Federation changed my life." Coming to him after failure in his first invasion of Broadway, it provided the necessary stimulus that gave new direction to his life and led him into composition as a career.

In 1949 NFMC was accredited to the United Nations, the only strictly cultural organization so honored, and an official Observer was appointed. Later (1957), this title was changed to "Representative". Through this affiliation NFMC is alerted to world needs, problems and opportunities for cultural exchange and growth.

Our Hymn-of-the-Month project, begun in the period following World War II, is "designed to achieve cumulative spiritual impact by interesting thousands of people to concentrate upon a single spiritual idea during a given period of time," and has met with increasing success from year to year.

We have also delved into the field of construction in our promotion of music education, performing arts, and creative arts, with building of student lodges, dormitories, cabins, at various centers. Some of these provide income for scholarships to these centers. The major current project in this line, for which funds are being raised, is a composers' studio in memory of Serge Koussevitzky, built at Seranak, the Koussevitzky estate. (Recently a plan for accepting Foreign memberships has been developed by NFMC's special committee for that purpose.)

Stemming from the war effort, our Music in Hospitals program came into being in the mid-forties. Continuous contributions in this field have brought recognition from the Veterans Administration Volunteer Service, where the Federation has been accredited and has an official representative. Local groups contribute thousands of hours in voluntary service annually, and scholarships in Music Therapy have become a part of NFMC's offerings.

International Music Relations projects in 1966 include cash gifts totaling over \$4,000 for the international scholarship program. Instruments, music, and other supplies for orchestras and other groups in need in war-stricken areas continue to flow wherever the cause of music can be served.

Many publications through the years, in all areas of education, have been made available as tools for more effective work. These include a dance syllabus, lists of American compositions in all classifications and on record which were given national circulation. A new list is in preparation devoted to American Choral Music.

Our membership wields an important influence in determining action affecting cultural growth at community, state, and national levels, and has frequently stemmed the tide when legislative bodies sit in judgment with the arts in the balance. An organization of over 5,000 groups and more than 500,000 members speaks with a clear, strong voice in championing the cause of music and musicians at all levels.

Aware that the future of music depends on the Youth of today, each administration augments the emphases of previous leaders, and explores new avenues for service. So it shall be, as we build for a more musical America, a more musical World. □

A complete chart of all scholarships and awards, monetary values, age brackets, National Chairmen, etc., is available at NFMC Headquarters, 600 S. Michigan Avenue, Suite 1215, Chicago, Illinois 60605.

A Quarter-Century of Piano

(Continued from page 63)

the extremes of both the solitary private lesson and the mass-production approach of "class piano" leave much to be desired.

Music is indeed a social art and the learner can profit from a learning situation which involves other people constructively. Although the subject matter taught in the lesson will always be of paramount importance, a broader understanding of how individuals learn in groups has become increasingly necessary. Obviously, the piano teacher needs insight into both *what to teach* and *how to teach it*.

To show more specifically some of



Dr. Robert Pace, Educational Director of the National Piano Foundation, conducting a group piano instruction class.

its changes, consider the various levels of piano teaching. First of all, the largest age group studying piano are those students between the ages of six and seventeen. Today, whether they take lessons from a private piano teacher or in a school, students may hopefully anticipate receiving a well-rounded musical experience, including basic harmony, ear training, sight-reading, transposition, creative work, technic and repertoire. Twenty-five years ago, they would most likely have been drilled on technic and a few recital pieces each year.

As contrasted with the living room studio of the piano teacher of the early forties, today's studio is more frequently an efficiently arranged room with several pianos, tape recorder, well-stocked music library, blackboard, and adequate room for good group instruction. It may be in the home, in a shopping center, or in a church room. In the public schools the emphasis of group piano now is on keyboard harmony, improvisation and sight-reading, rather than on twenty-six children's playing a series of little piano pieces in unison.

At the college level there has also been a dramatic growth in the demands for more piano study. In less than twenty-five years, the lot of the average college "piano minor" student has progressed from a stereotyped individual lesson in which he learned several little classics yearly, to a healthy group experience where he is taught practical musicianship. Whether he is a prospective instrumental, vocal or classroom teacher, he gains real keyboard proficiency in his few semesters of study. He can put his music

to work now and later in his chosen profession.

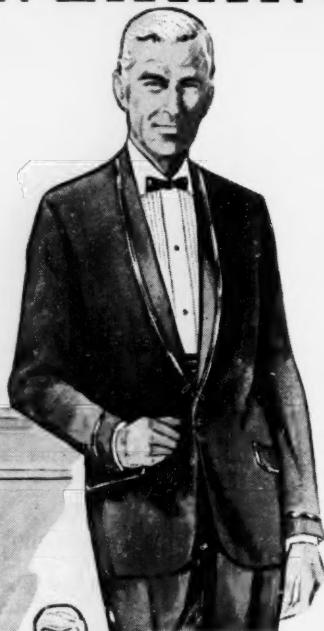
The slowest change in these twenty-five years has occurred in the teaching of college piano majors. All too often these students are drilled over and over on a few rather difficult, flashy concert pieces, the supposition apparently being that some day they will make their living concertizing. The facts are that during the past twenty-five years, relatively few pianists have made their living exclusively from concertizing. In any given year, only a very, very few come under artist management. On the other hand, "artists in residence" who can both perform and teach are in ever-increasing demand by major universities and colleges.

Hopefully, today's piano major will receive a broader background in applied keyboard harmony and improvisation (including jazz) than in the past. Pianists often find themselves in public school and college teaching positions which demand musical skills not generally taught even fifteen years ago. But that, too, is gradually being corrected.

There are many encouraging developments in the field of teaching in recent years. The efforts of many teachers toward a continual upgrading and expansion of their own particular musical backgrounds is a great step forward. Contests which formerly offered prizes for a select few students have gradually given way to auditions and adjudications in which students can perform a range of compositions for criticism. Through this process teachers may evaluate the results of their own teaching as students receive criticism from artists and adjudicators.



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Today's piano teacher, in sharp contrast to the one of twenty-five years ago, usually belongs to one of several state or national music organizations as well as the local music organization. The Music Teachers National Association, Music Educators National Conference, National Catholic Music Educators Association, and National Guild of Piano Teachers, are some that come to mind. Colleges, public schools and private teacher organizations throughout the country are actively participating in the program of the National Piano Foundation which has taken a leadership role in upgrading standards in piano teaching at all levels.

Piano instruction today can provide a type of musical experience in which each individual can explore the broadest range of musical literature—be it Bach, Chopin, folk song, hymn, jazz or twelve-tone composition. No other instrument surpasses it as a means of musical exploration. It can stand alone or be used in ensemble. Or it can be used as a supporting instrument for all the field of music education. With more emphasis in our schools on creativity and with federal funds available as outlined under ESEA Title III, (Projects to Advance Creativity in Education), the piano will become more a part of every child's musical education.

There has been significant progress in the "world of piano" during the past twenty-five years. But this is only a small beginning in view of the potential of the twenty-five years just ahead. As these years unfold may they be as gratifying as the ones just behind us. □

Music in Higher Education

(Continued from page 72)

In all probability the most fundamental trend in higher musical education has been an increasing recognition on the part of colleges and universities of their responsibility for the preservation, extension, and dissemination of music and musical culture. The results of this recognition have taken a variety of forms which in themselves have become trends.

One of these trends has been the addition of the musical scholar to the faculties of departments and schools of music and the elevation of musical scholarship to a position of importance. I well remember in the early forties, when I was seriously considering studying for a doctorate, being advised by the very astute manager of a prominent teacher-placement agency not to take a degree in musicology, or if I were determined to work in this impractical and esoteric field, for goodness sake, not to let my performance skill slip if I wanted to continue to earn a living. I remember just as vividly in the early fifties being asked by a number of academicians about

musical research — what aspect of music could possibly lend itself to scholarly or scientific study? Today, in the middle sixties, the picture has greatly changed. Well-trained and productive musicologists are at a premium in the educational market place and can pretty much write their own tickets.

A closely related development concerns the dissemination of the products of musical scholarship by college and university presses. For a number of years, I read manuscripts for a well-known university press. In the beginning and for several years, project after project, in spite of favorable evaluation on my part, was rejected on the ground of lack of market. The situation with this press is quite different today. Much more dramatic illustrations of this development are the Smith College Music Archives, published by Smith College, and The Wellesley Edition, published by Wellesley College. Lincoln Spiess lists two dozen American university presses with publications in the field of music (*Historical Musicology*, pp. 255-78).

Not only are institutions of higher education demonstrating a growing interest in and obligation to musical scholarship, they are taking the same attitude and action toward the professional musician. While a few schools for some years have had composers in residence on their campuses, it is only in the past ten or fifteen years that performing musicians have been added to college and university faculties. A leader in this movement has been Indiana University with its array of concert pianists and other instrumental artists, its chamber ensembles in residence, and its former Metropolitan singers, conductors, and coaches. I had the good fortune to be associated with and to observe the majority of these artists at work for a number of years. Never have I seen more dedicated teachers or harder workers. I can say the same thing about the artists in residence here at the College-Conservatory. I have a hunch that the years these artists spent in the profession have given them not only high standards of performance but also great stamina for concentrated work. They have no patience with laziness or shoddy work. They bring a pragmatic point of view and a directness to bear on sacred academic cows, and they tend to force their more academically oriented colleagues to defend and justify their beliefs and assumptions in curricular matters. They are realistic. They know what it takes to make the grade in their profession, and they can be extremely helpful with students in aiding them in assaying their own talent and potential for professional success. In a way, this trend is contrary to advance degree trend. In actuality, it can and does serve as a balance to the emphasis on the scholastic, which the advanced

degree requirement tends to bring about.

Teaching is usually only a part of the function of artists in residence; another, and an important one, is to perform regularly scheduled concerts on the campus. In this way, students of other departments gain from the artist-in-residence program.

A somewhat related trend is the artist series movement. While some schools have had series for a good many years, this twenty-five year period has seen enormous expansion along this line. One institution, I know, has two complete series in the regular academic year and another during summer session. While the summer series is relatively light, the two other series feature major symphony orchestras, ballet companies, and internationally known concert artists, and these are almost norms rather than once-a-season highlight. Just the other day, I learned from a New York artist agency that the Swingle Singers are booked solidly in the late fall for a substantial fee in rather small mid-western colleges. The willingness to invest sums of money to support artist series is undoubtedly the result of a growing awareness on the part of collegiate administrators of the importance of the arts to the education of students, irrespective of their particular fields of specialization.

Other evidence of this awareness is what I hope is an emerging trend toward the acceptance of applied music study for credit in degree programs other than music. While accepting credits in music history and theory, academicians, especially in eastern schools, have tended to view applied music as unsuitable for college credit. This taboo seems to be disappearing in the midwest.

One of the most dramatic trends of the past quarter of a century has been the assumption of responsibility by colleges and universities for the preparation of professional musicians. In some cases, universities have taken over schools of music (as has been the case with my own institution); in others, the schools have developed their own departments or schools of music. A parallel trend has been greatly increased public performance programs at near or professional levels by student ensembles. At least a half dozen schools have orchestras that compare most favorably with the better community orchestras. The opera workshop has also undergone enormous development. And in the past five years dance programs have evolved in a number of institutions.

I think it was inevitable that universities and colleges should take over from the conservatory the main job of preparing professional musicians, for the conservatory, private and patterned on European models,



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was no longer in a position to function on a private basis. At the same time, I believe there is a real danger that too many schools will attempt to assume this function with neither the faculty nor equipment to do the job properly. More serious is the danger that in assuming this gigantic task institutions may tend to slight their primary responsibility, the musical education of the general student.

As I consider the overall musical scene in the United States, I see no real need for expansion in the preparation of professional musicians. The schools that have done the job in the past twenty-five years—Juilliard, Curtis, Eastman, Indiana, Michigan, New England, College-Conservatory—are, by and large, doing a good job, as witness our fine symphony orchestras, chamber ensembles, and outstanding opera singers who must go to Europe in order to practice their craft. What we need most in the nation is audience education—the development of informed, enthusiastic, and totally committed music lovers, willing and eager to support music both by their presence at concerts and opera performances and with hard dollars. Here is both a challenge and an opportunity for colleges and universities. An equally present challenge and opportunity is the need for carefully selected and excellently trained music teachers for the public schools who will be able to cultivate the qualities of true music lovers in students while they are still in the public schools.

As I gaze at the crystal ball, I see institutions of higher education becoming the true cultural centers of their communities in the next twenty-five years—and music is, of course, basic in any cultural program. What we have seen in the past twenty-five years in the way of development of music in higher education will be as nothing in comparison with that which is to come. □

Copyright

(Continued from page 76)

What about juke boxes? They have claimed an exemption under the 1909 law which was enacted long before the present-day juke box was invented. During the past two decades bills have been introduced in practically every Congress seeking to repeal this exemption. Repeal has been supported by such impartial bodies as the American Bar Association, the National Federation of Music Clubs, the General Federation of Women's Clubs, the State Department, the Librarian of Congress and the Register of Copyrights. And bills for such repeal have been reported out by the Judiciary Committees of both House and Senate. None, however, has actually reached the floor of either House. The pending bills for copyright revision (H.R. 4347 and S. 1006) both provide for

such repeal.

One of the thorny problems of copyright revision involves uses in education. Of course if all uses for educational purposes were free, authors could not be induced to write for that market, and publishers would have no incentive to make large investments in materials intended for such use. Actually, the vast sums poured into education by federal, state and local governments have made this one of the most attractive markets for those who supply the physical hardware such as buildings, desks, supplies, recording and reproducing equipment, materials for visual aids, etc. Good teachers are at a premium and everyone agrees that the educational materials they use—the products of authorship—could stand a great deal of improvement. Music can be easily reproduced on Xerox and other copying equipment. Such copying, in the case of copyrighted works, seriously invades the author's legitimate market and infringes the copyright if permission has not been obtained. There has been some discussion of the possibility of having an ASCAP-type organization to cope with problems arising out of these new methods of easy reproduction on a large-scale basis. This requires a great deal of imagination and restraint on both sides and we may expect much to happen in this area within the next decade.

Perhaps one of the greatest milestones of the past quarter century was U. S. adherence to the Universal Copyright Convention in 1954. Up to that point, none of the countries which are now the leading world powers—the U. S., Russia and China—had been members of any multilateral copyright treaty of universal application. All three countries have had a history of isolationism in dealing with the property rights of foreign authors. The United States first broke the ice in 1891, offering bilateral arrangements to other countries on the basis of reciprocity. This was extended in 1914 to all western hemisphere countries which were parties to the Buenos Aires Convention of 1910. It is regrettable that the copyright relations of Russia and China have not yet caught up with the point we reached more than 75 years ago. This takes on increasing importance as we move into an age of multiple communications satellites capable of delivering information or entertainment from one point on the planet to all the points simultaneously without regard to natural or man-made barriers.

As automation increases our work day and the wonders of medicine enlarge our life span, there will be more demands upon those who are able to bring joy, relaxation and the satisfaction of a better life to more and more people the world over. References to the soothing qualities of music may be found in almost any

thesaurus as well as in works on psychiatry and environmental studies as applied to urban, rural or factory life. Its ability to put the listener in a receptive mood is recognized by every manufacturer who delivers his advertising message in the form of a jingle—and, of course, by every broadcaster and telecaster whose programs employ music so that there will be an audience for the advertising message.

Music is not merely here to stay. It will have no worlds to conquer as long as scientists and engineers continue to invent new methods of bringing entertainment to the public and improving on old ones. Recorded music will soon be as common in automobiles as the present-day radio. Lovers of classical music will hear a different symphony while driving to and from business each day—or their favorite show albums, movie scores or popular music.

As the market for music increases, the number of young men and women who choose authorship as their life's work will constantly increase. This is good for the nation. It increases one of the country's greatest assets. It fosters understanding among peoples. It makes us more civilized. The United States Constitution encourages this by empowering Congress to enact copyright laws for the encouragement of authorship. We are on the threshold of a new copyright law as the MUSIC JOURNAL enters its second quarter century. Both have the same purposes—to encourage the creative spark and to provide an atmosphere in which the endowments of genius can be nurtured to make the lives of all more abundant in the fullest sense. □

Recollections

(Continued from page 90)

tional things like *Hello, Dolly!* which I do not mean to underrate, because *The Matchmaker* was a marvelous Thornton Wilder play. There is just no exact way of saying how the general quality has been upgraded because every once in a while you find something that simply astounds you. It's a big hit and you say to yourself that this is not of the "new" feeling or trend of how a musical should be written.

A startling contrast produced by the same producers is to be found with *Mame* and *Sweet Charity*—completely different. *Mame* is the good old schmaltzy thing and *Sweet Charity* a venturesome kind of project with an amusing (but not the usual) ending. *Mame* goes along the well-trod path interestingly and is a very good show; but they're completely different and each one is a hit. There's just no way of telling what will attract audiences and what will endure into a good, fat run.

I'm working on the new book for David Merrick, *Keep It in the Family*, based on *The Happy Time*. I'm

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working on it because I feel there are certain things I can contribute to the book. For Grandpère, that wonderful roué, we're trying to get Chevalier (he's 78) and Jacques, a new character Dick Nash has created, will probably be Yves Montand. With those two this should be an exciting musical. We're not sure Chevalier would want to play eight shows a week but if we cut out the matinees, *maybe* he'll do it.

I have been asked whether, in most present-day musicals, the book and the lyrics are usually superior to the music. The answer is *possibly*. There's a sameness about the music; there aren't many really lyric, melodic writers, there's no real great freshness. I think Cy Coleman, with whom I did *Sweet Charity*, is a very fine talent; he can do something as contemporary as *Sweet Charity*, which is right of this minute, but he's also doing *Keep It in the Family* for David Merrick, which is 1921 in French Canada. It's a different kind of score and he is very well equipped to do it.

But writing the book—Oscar used to call anyone who wrote the book, "the whipping boy", because no matter what happened it never came off. They always pan the book, regardless—almost automatically. It's the very toughest part of the whole musical play business. In a musical play you have practically no time for exposition; the characters have to be established quickly, incisively; you have to lead gracefully into a number which has to come at an almost instinctive point when you feel music is needed for a scene. That's why I've given up writing the book; I will not do another book.

My father was set against any of us going into the theatre—so three out of four of us wound up in the theatre! He felt this way because the life is so touch-and-go. It's a heart-breaking business in spite of the successes. □

Cultural Explosion

(Continued from page 84)

ards, and creating a professional environment.

Outside of major professionally oriented schools, their contributions are thwarted by an atmosphere of professional jealousy and fear. They become victims of what John Gardner calls "the hand of the envious man who resents achievement, detests superiority in others and will punish eminence at every opportunity. These latter are the men Henry Becque had in mind when he said, 'the defect of equality is that we only desire it with our superiors.'"⁵

The fear of the professional artist is often accompanied by a distrust of his teaching abilities. Although some professional artists undeniably have no aptitude for nor interest in teaching, nor empathy with young

people, it is a mistake to place them all in this category. Many are gifted pedagogues as well as distinguished performers or composers. The sacrosanct world of academe has erected the hurdles of advanced academic degrees which have too frequently resulted, like the proverbial fence, in shutting out more good than they have shut in. In so doing they more often than not employed the extravagant use of generalization about the infallibility of advanced degrees as teaching prerequisites to mask what is often their true motives of preventing the professional artist from projecting his accomplishments and recognized stature into their midst.

If music is to survive, however, as a seriously regarded subject in university and college curricula, the standards of excellence of the professional artist must ultimately prevail, for his abilities inspire the confidence and respect of students. They admire him and seek him out. In their search for someone to emulate, they are drawn to him through a recognition of their need for a teacher who has had a real training in his discipline. Here, the remarks of James Perkins, President of Cornell University, are particularly apropos:

"It can be said that art as part of liberal education is still essentially a spectator sport. Yet only a practicing professional artist can bring real understanding of art into the liberal curriculum. Only he can feed the aspirations of the amateur for professional standards. Only he can deal with the student who contemplates a professional career. And only he can infuse a campus with a desire for beauty, whether in its buildings, its art collections, or its music and theatrical programs. He is the cutting edge for future growth in any university's commitment to the arts. Out of this need he has arrived on the campus to take his marriage vows with the scholar, and it is this marriage that is the heart of the matter. It is the success of this marriage that will determine the future vitality of the arts in the university."⁶

Perhaps the most singular commentary on the status of music in most of our colleges and universities lies in the fact that Dr. Perkins feels constrained to urge upon them the very real need for welcoming and encouraging the professional artist on the campus. We might join with him in posing another question: Would a first-class medical school, for example, in choosing a candidate for its teaching staff settle for a medical person who had not proven himself in the profession?

These and related facets of the

⁵ Ibid., pp. 73-74.

⁶ Perkins, James A., "Should the Artist Come to the Campus?", *Saturday Review*, July 17, 1965, p. 54.

paradox in college and university music programs we shall have occasion to refer to in subsequent portions of this discourse. (To be continued in the December issue.) □

The Electronic Organ

(Continued from page 86)

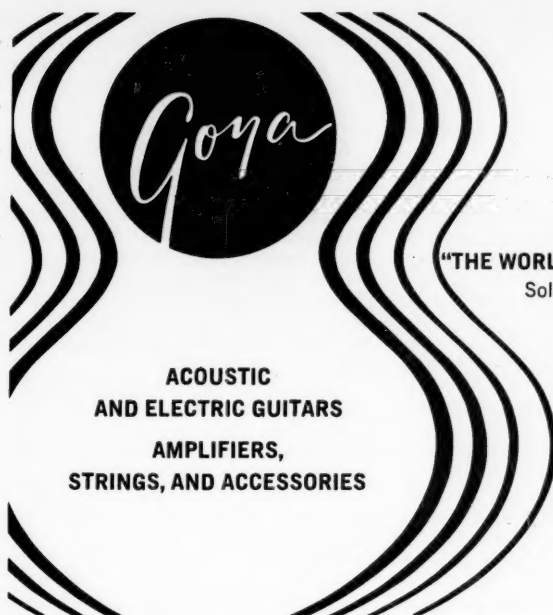
Expansion of the home organ market has stimulated and been stimulated by development of other instruments, with a dozen companies now in the field. As in other product fields, maturing of the industry has led to formation of a mutual-benefit organization to foster advancement of the market and meeting common problems. Formed about 4 years ago, the National Association of Electronic Organ Manufacturers includes most of the manufacturers.

Rapid increase in home organ ownership has been accompanied by growing pains in various areas, with supply of good teachers, teaching methods and teaching materials failing to keep pace with demands. It must be said that much good work has been done by the pioneers in these areas. But it also must be said that there has been too much poor teaching, inadequate methods, and a poverty of good materials for organ. With the market for these services and products becoming firmer by the year, increased attention to meeting the demands through more concerted action shaping up from the industry and the teaching profession is both timely and urgent.

NAOT's creation was due to pressure from the market. Organ students of the Greig Music Studio kept insisting "Why can't we get certificates and pins like the piano students do?" at the annual Studio Open House. (Later we found this complaint was rather universal.) Some 50 of Mrs. Greig's students received these awards each year for success in the annual auditions of the National Guild of Piano Teachers. (Mrs. Greig has been for some years Indiana-Illinois-Calumet area Guild auditions chairman.)

In early 1963 Mrs. Greig became tired of saying "But dear, there are no organ auditions" and approached the Gary-Hammond-Valparaiso Hammond Organ dealer who had persuaded her to resume private teaching several years earlier. They invited 50 teachers to a meeting; one, in addition to Mrs. Greig, and the dealer, Robert H. Nelson, showed up—two others phoned "count me in". Mrs. Greig and Claudia Huisinga of Calumet City, Ill., offered their students for a tryout. And the starting step of NAOT was taken. Leaving the meeting, Nov. 22, 1963, they learned President Kennedy had been assassinated.

A January auditions workshop brought out 16 teachers. Four of Mrs. Greig's NGPT auditions participants demonstrated their programs as teachers looked over NGPT ma-



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terials furnished by Guild President Irl Allison, Jr. (He joins us and other marketers in conviction that two similar auditions programs, like two supermarkets or two filling stations on the same corner, are better than one.)

First organ auditions were scheduled with 11 teachers entering 80 students. The Hammond dealers provided the place and required organs. Hammond Organ Company provided the services of Porter Heaps as first evaluator, plus printing report cards, certificates and award ribbons (we later purchased the only organ pins available and presented them to the students).

First test pronounced a success, teachers and dealers planned a second, with Conn organ dealer Richard Foster and Lowrey organ dealer Harold Judy joining Nelson as hostsponsors. This time Ralph E. Sunden, artist teacher of organ and theory at Sherwood Music School, was evaluator, with 1965 organ pins and new NAOT certificates going to 80 students of 13 teachers.

NAOT leaders were daring to hope to qualify for membership in the National Music Council after several years, but were surprised and pleased to be invited to join and became the 56th organization member in fall 1965.

With practicality and popularity of the idea proved, plans were extended for first across-the-nation auditions, at six centers, in 1966. In centers at Miami and Melbourne, Fla.; Houston, Texas, Red Bluff, Calif.; Park Forest, Ill.; and the Indiana-Illinois-Calumet this spring, six outstanding music educators heard auditions programs and musicianship tests of 213 young and adult students of 30 teachers. Ten dealers assumed Sponsor/Associate membership to host and help finance the centers, and representatives of 11 organ clubs acted as hosts/hostesses (monitors). All 1966 participants—students, teachers, dealers, hosts/hostesses—are reported eagerly working toward 1967 auditions, and new groups promise multiplied centers.

Through the 1964 and 1965 tests and this year's six centers, the report card used to check students' plus and minus performance in the private auditions was validated. The card is made out in triplicate—one copy for student, one for teacher and one for NAOT (the latter for research use).

The first annual feedback from analysis of the report cards showed enrollees ranged from 6 to great-grandfather; 62% played audition on organ practiced on; ¼ of enrollees had studied less than one year; one in 9, five years or more; one in 8 studied piano before organ; 60% were elementary, 30% intermediate and 10% advanced. Numbers played by students in the two

tests and in 1966 centers have been listed by category as a help to teachers preparing students for future auditions. These lists mark first steps toward development of repertoire recommendations.

Students completing auditions become members of the National Society of Student Organists for the year, with certificate and pin awards. This year for the first time a specially designed pin centered with a double keyboard with NSSO/NAOT above and below and surrounded by laurel was awarded—bronze for elementary, silver for intermediate and gold for advanced.

An NAOT/NOPA/NSSO scholarship plan has been instituted, with \$100 scholarships to go to those continuing organ study who fulfill two requirements—1. superior rating in auditions for 10 years, and 2. with programs comparable to NOPA model program.

Pioneering evaluators in 1966 were Mrs. Lila Ray of Bradenton, Fla.; Mrs. Ruth H. Green of Miami; Mrs. Helen Westbrook of Des Plaines, Ill.; Mrs. Sherman Stucky of Berne, Ind.; Mrs. Bernice Waldron of Brownsville, Texas, and Dr. Richard Carpenter of Sacramento, Calif. Evaluators are selected by NAOT on the basis of established criteria and assigned to distant centers, as much as possible across state lines.

Members who organized the first across-the-nation centers in 1966 were: Mrs. Marion I. Craggs, Melbourne, Fla.; Mrs. Rose M. Robin, Miami, Fla.; Jim H. Cliff, Houston, Texas; Mrs. Edna E. Cassel, Red Bluff, Calif.; Miss Mildred F. Lackey, Park Forest, Ill.; and Mrs. Howard Maschger, Schererville, Ind.

Starting with 1966, annual composing recognition awards, with pin and certificate, were started. Categories are elementary, intermediate, advanced and professional.

A minimum of 30 students enrolled is required to establish or continue an auditions center. Sponsoring groups consist of several teacher members plus one or more interested organ dealers (who provide space and necessary models of organs) whose dues are based on number of days of auditions they co-sponsor. The local auditions chairman invites volunteers from organ clubs to act as host or hostess for a day or half-day each. These volunteers receive certificates of appreciation for contribution to musical advancement.

Chartered by the state of Indiana as a not-for-profit corporation in September 1966, NAOT has three classes of membership: Active (voting) for teachers; sponsor/associate for firms and individuals wishing to support NAOT aims and programs; student for college and conservatory students studying organ and sponsored by NAOT members.

Rich and varied background is

represented among NAOT members. An early fall 1966 tally showed these percentages: Organ teaching experience—one year, 5%; over 20 years, 7%. Of those also teaching piano (75% of NAOT members) 2% had one year experience; 31% over 20 years. One third reported completion of conservatory training; 22% have AB degrees in music, one in five of these having a master's degree. Other musical affiliations include: 24% Music Teachers National Association and state Associations; 26% National Guild of Piano Teachers; 12% American Guild of Organists.

Membership services of NAOT include a bi-monthly bulletin, *Notes of NAOT*, which includes reviews of organ teaching methods and materials; membership certificate for wall posting and wallet card; continuing studies on teaching methods, teaching materials, teaching problems, and economics of teaching life. Members' students are eligible for auditions, composing test and scholarships. Members may have a written critique on their teaching from NAOT evaluators who hear their students.

NAOT offers a color slide presentation with commentary for groups of teachers and dealers wishing to view the easy steps for conducting the auditions and attendant publicity and awards programs. Member kits contain complete program guides, aids and enrollment materials, plus promotional ideas and aids and suggested news releases.

NAOT headquarters are at 7938 Bertram Avenue, Hammond, Indiana 46324. Musical aspects are directed by Mrs. Greig, who has taught privately since high school, received training at Jordan Conservatory of Butler University, Indianapolis; acted as organist-director in numerous denominations and several cities; taught public school music, and now conducts an organ-piano studio with 100 students. Organization and services are directed by Mr. Greig, former Associated Press newsman, safety council director, director of the Spelman Fund intergovernmental study of the 1940s, and director of traffic safety education for the National Safety Council. He now operates his own public relations and organization counseling service.

Members of NAOT's first board of directors are: Mrs. Edna E. Cassel, Red Bluff, Calif.; Mrs. Mary Elizabeth Clark, Portsmouth, Va.; Mrs. Geraldine Dunham, Shawnee Mission, Kansas; Mrs. Ruth H. Green, Miami, Fla.; Mr. and Mrs. Jack C. Greig, of Hammond, Ind.; Mrs. Claudia Huisinga, Calumet City, Ill.; C. Richard Ives, Colorado Springs, Colo.; Miss Mildred F. Lackey, Park Forest, Ill.; Mrs. Howard Maschger, Schererville, Ind.; Ralph E. Sunden, Park Forest, Ill.; and Mrs. Bernice A. Waldron, Brownsville, Texas.

Incorporators are the first Indiana-Illinois-Calumet area teachers and dealers to sponsor the test auditions. In addition to the Greigs, Mrs. Huisinga and Mrs. Maschger, they are (Indiana unless noted): Fred Binckes, Jr., Gary; Richard Foster, Hammond; Mrs. Norma Jean Hart, Crown Point; Mrs. Elaine Larson, Schererville; Robert H. Nelson, Gary; Mrs. Else M. Perdicaris, Munster; Mrs. Julia Semokaitis, Merrillville; Mrs. William Watson, Highland; and Arthur Wildman of Chicago, Ill., honorary life member of NAOT. □

Composers Have a Duty

(Continued from page 71)

make use of. Oboe, English horn, bassoon, saxophone, horn, trumpet, trombone, tuba and contrabass are waiting to be served by the composers!

Harmonica and accordion, the most "popular" instruments, played by millions, are lacking adequate musical "vehicles" that would use all the sound possibilities these instruments possess. The percussion group, so rich, so varied, so potential, is surely in need of performing pieces.

And the new instruments—those invented by Harry Partch, those of the Bachet brothers, Ondes Martenot—all the electronic devices that offer the complete freedom from the conventional pitch—could stimulate the imagination of the composer of today and provide him with new means for the materialization of his creative aims. Not only are we living in the golden era of music, but there seems to be (more than ever) things to do; great progress is still ahead of us.

To provide all instrumentalists, and ensembles with performing pieces is a duty of the contemporary composer. By accomplishing it he will serve the cause of music and of the musicians, will contribute to progress, and will have the joy of feeling that his production is needed. What could be better than this? □

The Metropolitan Opera National Council's Regional Auditions are being conducted under a new format. As now constituted, the sixteen or more Regional winners will be brought to New York to participate in the Semi-Finals on the Metropolitan Opera stage before an invited audience on April 7, 1967. Rudolf Bing and members of his staff will select from these contestants the most talented, each of whom will then be awarded a cash study grant of \$2,000 to enable them to spend an additional 6-month interim period in further vocal lessons and coaching. In October they will return to New York for a month's free, concentrated coaching by the Metropolitan Opera's artistic staff preceding the National Finals, which will take place on Sunday, November 5, 1967.

Musical Cook Book

BY SIGMUND SPAETH (Reprinted from Music Journal, March, 1955)

Aida

Pick out a tender young Ethiop girl,
Soak her in arias, war and intrigue;
Add a proud princess, a king,
and a churl
Of a priest who with Satar is clearly
in league.
Peel half a dozen long trumpets
sonorous,
Add some Egyptian effects in the
chorus;
Strain the ingredients through a
libretto,
Smother with Rhadames, in a
duetto.

Lucia di Lammermoor

Three quarts of Italian spirit, with a
pint of Scotch as a starter,
A bride, a villainous brother, and a
lover from whom he would
part her,
A madness of coloratura, fluted
and frilled to a turn,
Six parts of harmonious raving; be
careful and don't let it burn.
Pour into old-fashioned bottles, of
the best Donizettian school,
Label it "Vintage of '35," and put
in the cellar to cool.

Lohengrin

A large fat swan is the first thing
needed,
A soft-shelled knight may be added
thereto,
With a peppery sorceress who has
impeded
The justice of royalty all the way
through;
One sweet German maid, and a
wedding of course,
An ounce of suspicion, a pound
of remorse,
Melt knight and swan in an
atmosphere mystic,
Serve in Wagnerian fashion artistic.

Salome

Break seven veils in a good-sized
platter,
With a Baptist head of
papier-maché;
Stir to a strong, salacious batter,
Then bake in a mild anatomic
display.
Trim in a common or Garden
curve,
Garnish with Richard Strauss,
and serve.

Madam Butterfly

A dash of Geisha, mixed with
Belasco,
A Japanese house and a marriage
fiasco,
A well-meaning consul, who isn't
half bad,
A naval lieutenant, no more than a
cad.
Bring on a child in a heart-rending
manner,
Throw in a strain of the
"Star-Spangled Banner,"
Garnish with sobs and an
audience teary,
Serve very hot, with complete
Hara-kiri.

Tannhaeuser

This Venusberger Wartburg brew
ferments both love and song,
The hero has to taste all kinds, to
find what's right and wrong.
Elisabeth, a gentle soul, ends on a
German bier;
The listeners join the Pilgrims'
Chorus, weeping, tier on tier.

Cavalleria Rusticana

A tasty Sicilian kettle of soup, with
plenty of scallions melodic,
One mournful Santuzza, just
starting to droop
For a love that has turned episodic.
Turridu and Lola and Alfio are
strained
Through a skillet they call
Intermezzo,
And if all these people seem
overly pained,
Remember Mascagni just said so.

Die Meistersinger

This is really a Nuremberg cobbler,
with a pleasant sense of guild,
An ancient bowl of master-song, with
humor and Sachs appeal filled.
There's Walter von Stolzing, brave
and true, with Eva in Paradise,
Contrasted with Beckmesser villainy,
determined to win the prize.
Little David plays and the Masters
march with banners from portal
to portal,
There's food and drink for every
taste in this Wagner concoction
immortal!

L. TO R.—ROBERT CUMMING, THE LATE SIGMUND SPAETH, AL VANN.



What is the ultimate purpose of Music Journal? To improve perpetually the state of music in America through an entertaining and varied, as well as scholarly, approach to all forms of music. In short, "the voice of music in America" promotes better music and musicians, hence, better human beings.

The future holds finer opportunities and encouragement for individual fulfillment. Music Journal's credo expresses a renewal of faith in the infinite value and the unlimited potential of individual development. Barriers to man's inalienable rights must be overcome.

Credo: Music Journal is a magazine with a purpose. It aims to provide the most effective voice for music in the world—to explore the many mansions of the composer, conductor, performer, private teacher, student, educator and the average music lover, to view the old and the new and the yet to come with equal vigor and farsightedness, to create a handsome showcase of man's finest achievements in the entire world of music, to open the door and serve as a guide and friend—with all the wit and perception we can summon forth—to the initiated as well as the uninitiated. This is Music Journal.

Occasionally, strong criticism (welcome!) is received of busybody editors gauche enough to promote a music-for-everybody philosophy. But the editors of Music Journal feel that there is room for all. Purists of any kind command respect and have the right to their tastes, however and wherever learned, but their number is sorrowfully small. There are highly specialized, technical publications available for them. Yet there are articles in every issue of this magazine to interest and stimulate them, and they are apparently reading us—which is important.

Musical prejudices are very real, as in other aspects of life the world over, but the musical journalist has a profound obligation to be as flexible and open as is humanly possible. At Music Journal we feel that all forms of music, as well as art—nay, as well as life itself—are integrated. It behooves us to point up this integration as often as possible. Music is a divine, protean gift to which we are not entitled unless we are willing to share it. So, you see, *our* prejudices have to be broad, our goals specific, and our presentation *better* each year.

The last thing we want the purist to do is to conform. We will defend his right to be as he wishes. The only way to preserve good music is to *live* it. Unity of purpose must never be confused with unanimity of opinion. Vigorous controversy and the acceptance of dissent as a positive value will renew our strength as students of music and citizens of a free society in which truth and reason will prevail.—*Robert Cumming*

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Dale-Cole | <input type="checkbox"/> *If I Had My Way...Kendis-Cole |
| <input type="checkbox"/> Blues Muse...Cole | <input type="checkbox"/> Just A Dream of You...
Klickman-Cole |
| <input type="checkbox"/> Bobcat Rock...Cole | <input type="checkbox"/> Knit One, Purl Two...Haddad |
| <input type="checkbox"/> Brazilia...Cole | <input type="checkbox"/> My Gal Sal...Dresser-Cole |
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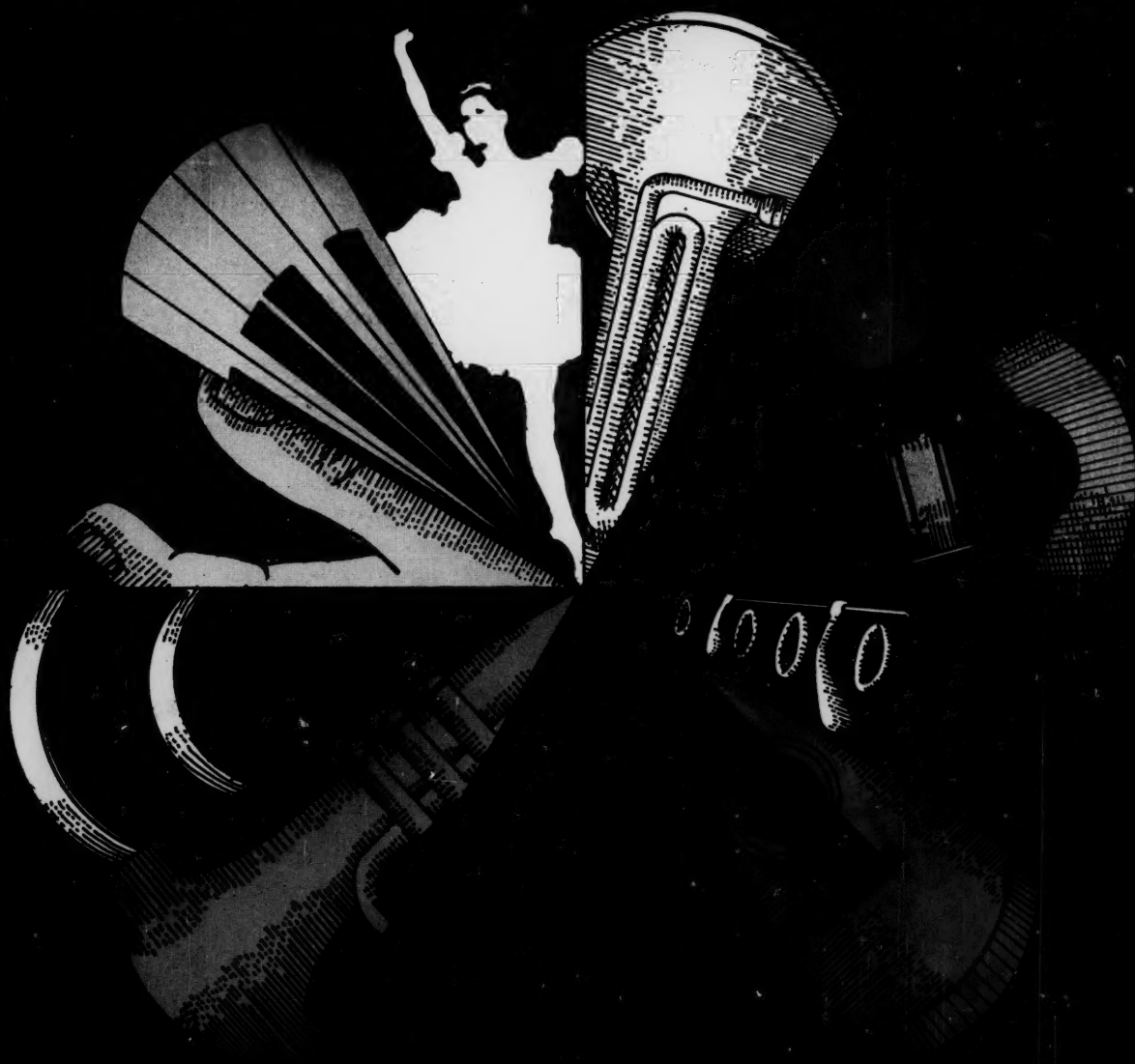
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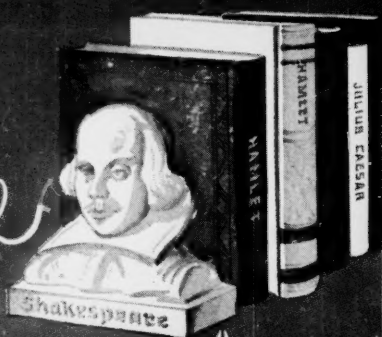
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ARTICLES BY: MORTON GOULD, BURTON LANE, JACOB K. JAVITS, DAVID SARNOFF, ERNST BACON, WILLIAM GRANT STILL, GENE NELSON, JOHN HIGHTOWER, ROBERT DUMM, JOHN STEINWAY, LELAND GREENLEAF, AND MANY OTHERS; **PLUS — THE YEAR IN** SHEET MUSIC, STATISTICS, EDUCATION, RECORDS, TAPES, AUDIO, FILM MUSIC, BOOKS, JAZZ, BAND, PIANO, CHORAL, STRINGS, AND NEW WORKS.



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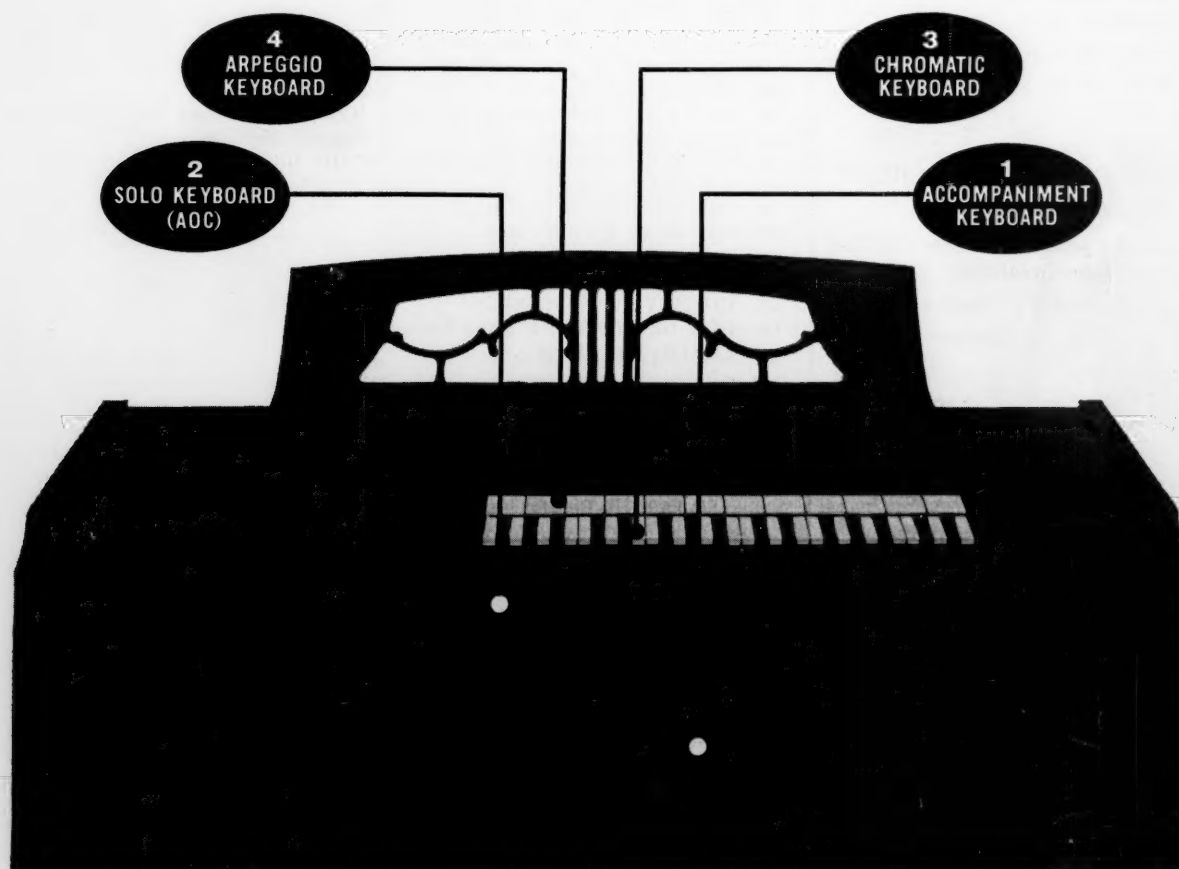
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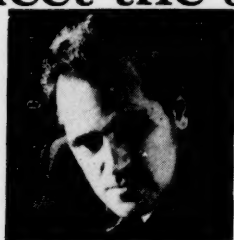
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meet the author



GOULD



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DE VARADY



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HART

MORTON GOULD, composer of the popular *Pavane*, *American Salute* and *Latin-American Symphonette*, has written many major works widely performed and recorded here and abroad: five symphonies, *Spirituals for Orchestra*, *Fall River Legend*, *Interplay for Piano and Orchestra*, *Serenade of Carols*, *Tap Dance Concerto*, *Dance Variations for Two Pianos and Orchestra*, *Declaration Suite*, *Jekyll and Hyde Variations*, *Dialogues for Piano and Strings*, etc. A Victor Red Seal recording artist, he conducts his own recordings for RCA Victor. On the Board of ASCAP, he has also composed many works for symphonic band, scores for Broadway musicals, ballets, movies, television and documentaries. He is musical host for the National Educational Network Series, *The World of Music with Morton Gould*, and a member of MUSIC JOURNAL's Advisory Council.

BURTON LANE, composer of *Finian's Rainbow* and *On a Clear Day You Can See Forever*, wrote "Everything I Have Is Yours" (Fred Astaire's debut). "Poor You"

from *Ship Ahoy*, with Eleanor Powell and Red Skelton, was Frank Sinatra's first song in films. Judy Garland and Mickey Rooney sang "How About You" from his *Babes on Broadway*. "Too Late Now" from *Royal Wedding* won an Academy Award. From *Laughing Room Only* for comics Olsen and Johnson came "Feudin' and Fightin'." *Finian's Rainbow* with "How Are Things in Glocca Morra," "Old Devil Moon," "Necessity," and "Look to the Rainbow" continues to be produced the world over. Burton Lane is president of the American Guild of Authors and Composers protecting writers through contracts, royalty plans and congressional reform.

ERNST BACON has had a long and distinguished career as a concert pianist, conductor, author, teacher and composer. He has given notable piano recitals both in this country and Europe; guest conducted the San Francisco, Detroit, Southern, and Denver Symphony Orchestras; founded and directed the Bach Festival in Carmel, (Continued on page 16)

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Foreword to the 1966 Anthology

It is no exaggeration that education has changed more in the last 25 years than it did from the Declaration of Independence to the second World War. New ways of doing things must accentuate the present period of intellectual flux and educational change. The leaders of our Society must of necessity favor new ideas and cultivate adaptability, all the while remaining cognizant of our heritage and respectful of experience. Yet we must embrace the new with caution and foresight; too much is wasted on the old "trial and error" system. And, in this world of relative values (all too often born at the expense of *intrinsic* values), waste is still a sin.

Perhaps one reason so many of us waste our musical experiences is the fact that we are overly blessed with them. TV sets, radios, phonographs and Muzak bombard us constantly, for we have the habit of rushing to fill "silence" with the ever-tempting, ever-present cultural pacifiers. If naked silence confronts us, we don't seem to know what to do with it. So we turn on some music—and it is often a "good" station, with "better" music and fewer commercials. So far so good. But the wasted experience usually begins here. We busy ourselves with other things, often intellectual ones at that, relegating music to a background noise (perhaps symbolic of our Chaotic Age). This becomes a habit, and we join the mass army of sound worshippers who let music go into one ear and out the other. Yes, a little knowledge can be a dangerous thing—but most of us

waste what little we have. We're like the comfortable children who are never allowed to get hungry. The result? Good roast beef and mashed potatoes end up in the garbage can, and the child seeks new toys with which to whittle away the time. His muscles become soft and his energy—both physical and intellectual—wasted.

Aside from our wasted energy, money and time, the obvious highlight of the past year has been one of increased aid from the Federal Government, seconded only by increased State interest in the Arts. Since Roger Stevens (Chairman of the National Endowment for the Arts and the White House's Special Consultant on the Arts) covered this subject well in the March issue (which also included President Johnson's words on the subject—*Art Belongs to the People*), there is no need to repeat ourselves in looking back at the past year. However, John B. Hightower, Executive Director of the New York State Council on the Arts, has covered the subject of State interest as thoroughly as space permitted. His insight and dedication are fully appreciated.

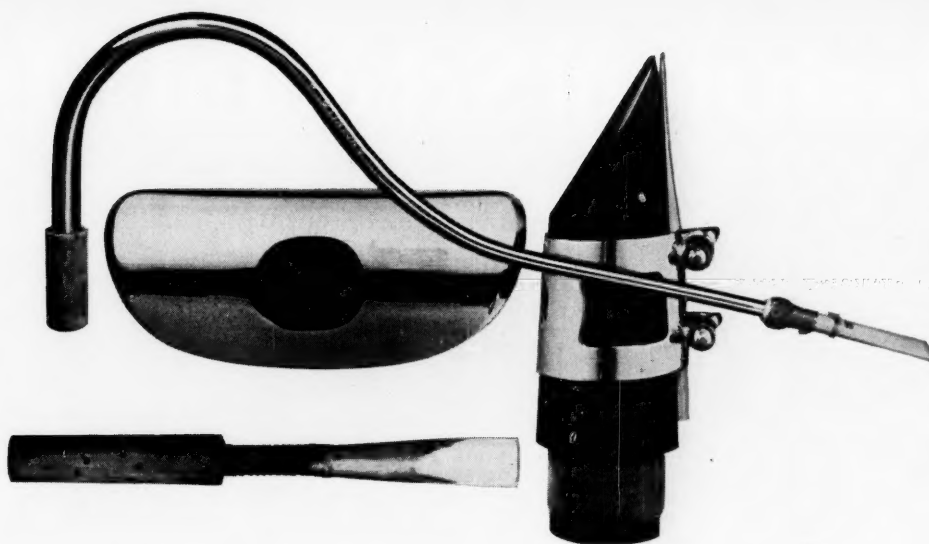
The 89th Congress created a National Teachers Corps and the nation's first U.S.-financed college scholarship program; provided money for the education of pre-school children; and voted assistance for improved instruction in economics, civics, industrial arts, art and music. The net result was general aid to the public schools and higher education, with 560,000 pre-school children attending Head Start centers.

The 1965 White House Conference on Education initiated discussions on how to make the best use of massive federal funds for public and non-public education. The significance of the conference lay in the fact that it put an end to debates as to whether the U.S. Government *should* become an active partner in public education; instead, it encouraged educators to consider how to use that partnership to improve their lot.

The American Music Conference reported a marked increase in the number of adults studying instrumental music in 1965, with 3,000,000 "beginners" taking lessons privately or in schools, community recreation programs and the like. America's alleged 39,300,000 amateur musicians helped boost sales of musical instruments to record highs in 1965, with 3,300,000 units sold at a retail value estimated at \$768,300,000. Another \$130,000,000 was spent on sheet music and accessories.

It all sounds good, but let us hope that one day this enormous upsurge in interest will express itself with a higher musical literacy rate. Let's have more "good" music stations. Let's have more interested enough in the subject of music to seek out the specialized publications of higher quality. Let's use the new Federal and State aid wisely and constructively, stimulating the resourcefulness within each individual receiving benefit therefrom. Let's not waste the opportunity to enrich our lives, contributing to the culture and beauty of our own time as well as the future.

—Robert Cumming



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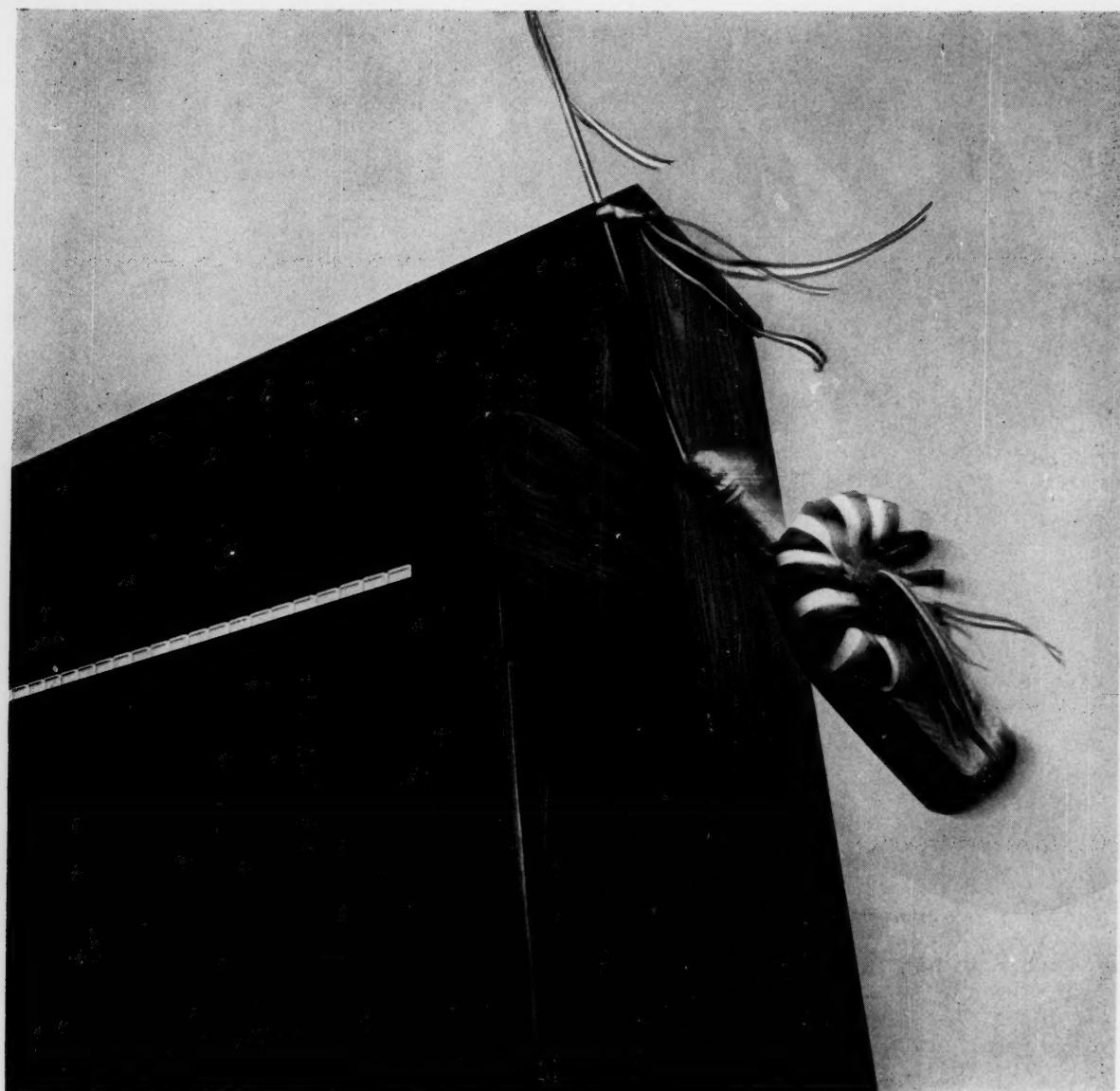
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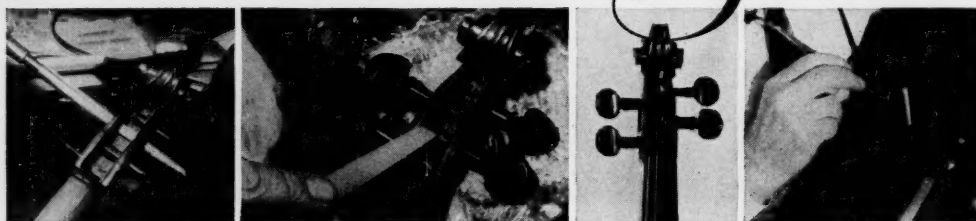
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!THINGS YOU SHOULD KNOW!

Appointments

MAUREEN FORRESTER will become chairman of the Vocal Department of the Philadelphia Musical Academy beginning next September. . . . DR. JAMES NEILSON, director of education for G. Leblanc Corp., has been made an honorary member of Kappa Kappa Psi, national band fraternity. . . . DR. D. N. JOHNSON, chairman of the music department of St. Olaf College (Northfield, Minn.) has been promoted to a full professorship effective Sept. 1. . . . DENNIS BURK will join the Department of Music faculty at Michigan State University beginning Sept. 1. . . . The Boston Symphony Orchestra will take part in a program of exchanging players with the Japan Philharmonic next season. . . . WILFRED C. BAIN, dean of the Indiana University School of Music, has been appointed chairman of the Music Advisory Panel of the U. S. Information Agency. . . . IRVING ILMER has replaced ALBERT LAZAN as second violinist of the Berkshire String Quartet. . . . After 45 years of consecutive service at the same college, FORD B. SAUNDERS has retired as Colgate University organist. . . . MRS. CLARA STEUERMANN has been appointed librarian for The Cleveland Institute of Music. . . . Effective in Sept., ALEXANDER MURRAY, formerly principal flutist with the London Symphony Orchestra, will join the music department at Michigan State University. . . . DR. WILLIAM TORTOLANO, director of music at St. Michael's College (Winooski, Vt.), has been elected dean of the Vermont Chapter of the American Guild of Organists. . . . JOHN WHITE, Professor of Music at Indiana University, has been appointed Musical Director of the New York Pro Musica to fill the vacancy following the death of its founder, Noah Greenberg. . . . IAIN HAMILTON will become chairman of the Department of Music at Duke University next Sept. . . . HOWARD BOYAJIAN and GEORGE LAWNER will join the University of Kansas faculty in Sept. The former will teach violin and chamber music, head the string department and play first violin in the K. U. String Quartet. The latter will direct the symphony orchestra, handle the musical direction of operas and teach conducting. . . . JAMES S. RALSTON has been appointed director of choral activities at the University of Kansas, succeeding CLAYTON KREHBIEL, who will replace Robert Shaw as director of The Cleveland Orchestra's choral division. . . . ELLIOTT CARTER will join the composition faculty of the Juilliard School of Music next fall. . . . DR. FLOYD H. PETERSON has been appointed professor and head of the Department of Music at Nebraska Wesleyan University, replacing the retiring PROF. OSCAR BENNETT. . . . DR. ALLEN H. GARRETT has been appointed assistant dean and professor of music in the College of Music of Temple University. Further full-time faculty additions are FLORENCE BERGGREN (voice), JANET YAMRON (music education), and

ALEXANDER FIORILLO (piano). New part-time additions are WILLEM STOCKKING (cello) and ISRAEL BOROUCHOFF (flute). . . . DR. JESS T. CASEY has been appointed dean of the new School of Music at Winthrop College (Rock Hill, S.C.). . . . ABRAHAM CHAVEZ, JR., has become conductor of the University of Colorado Symphony and violinist at the UC College of Music. . . . ROBERT M. GEWALD, manager of the Orchestral Society of Westchester (N.Y.) has been named director of the expanded "Music in Our Schools" program of the Society. . . . PIETRO GROSSI has been named to the faculty of Indiana University School of Music. He will teach the first formal courses in electronic music ever offered at IU. . . . New additions to the faculty of the University of Miami School of Music are JERRY COKER (jazz specialist), IVAN DAVIS (pianist), ARTHUR GRAHAM (tenor), ALFRED REED (editor-in-chief of Hansen Publications) and JAMES CLIFTON WILLIAMS (composer of serious music for concert bands). . . . ANGEL REYES will succeed GILBERT ROSS as first violinist of the University of Michigan Stanley Quartet. . . . ROBERT L. LEIST has been appointed assistant conductor of The Goldman Band. . . . DR. ROY T. WILL has joined the music faculty at Winthrop College (Rock Hill, S.C.). . . . The American University has announced the addition to its music faculty of ESTHER W. BALLOU (assistant professor of theory), VITO E. MASON (assistant professor of vocal music education and director of the university choirs), and ALAN MANDEL (instructor in piano).

Awards and Competitions

A 19-year-old Japanese violinist, MARI TSUMURA, has won the 10th annual Merriweather Post contest for violinists and cellists. . . . Winners of the New Orleans Philharmonic Symphony Orchestra's student auditions are as follows: Pianists—HEIDE RICE, ANGELA DEAN, DIANA MEYER, SUSAN LYNN WALTERS, ELIZABETH GORDON, ALICE LEE, SANTIAGO RODRIGUEZ; RALPH S. BOYD, JR., violinist; SUSAN HERMANN, flutist; VIRGINIA NUGIER, oboist; and JOHN J. LONGO, trumpeter. . . . The SYMPHONY OF THE NEW WORLD, the nation's first totally integrated, professional symphony orchestra, has received an Award of Appreciation from the Protestant Council's Hospital Music Service (N.Y.). . . . Northwestern University has announced the following special awards: The Louis Sudler Awards for excellence in oratorio singing, DRUDE CHANCELLOR and SHERYL KING; the Chicagoland Music Festival Awards, VINCENT SKOWRONSKI (violinist) and PETER TAKACS (pianist); the Wade Fetzner Award for a graduating senior demonstrating particular talent in the field of performance, VINCENT SKOWRONSKI; the Fredrik A. Chramer Awards for excellence in the opera, HEATHER GOLEMBO, BARBARA HOUY, ANTOINETTE COOK KEET,

JANE MEHLHAUSEN, and BILLIE KAYE TYE; the William T. Faricy Award for outstanding work in creative music writing, JARED SPEARS; the Anna Schaffler Lockwood Award for a graduating senior who has made a significant contribution to string music, PAMELA MC CONNELL; the Gerald Owen McDonald Award for effectiveness in opera performance during the current season, KAREN SZYMANSKI; and the Russell V. and Hazel B. Morgan Awards for scholarly writing in music education at the master's level, DOLORES NORMANN and DAVID WOODS. . . . The Cleveland Institute of Music has conferred an honorary Doctor of Music degree upon ROBERT SHAW. . . . GARY RONALD KLEIN is the winner of the 1966 Marie Morrissey Keith Scholarship competition of the NFMC. . . . The New England Conservatory has conferred honorary Doctor of Music degrees upon MILDRED MILLER, ROGER SESSIONS, MICHAEL STEINBERG and SHINICHI SUZUKI. . . . DR. LEE HASTINGS BRISTOL, JR., president of Westminster Choir College, has received an honorary Doctor of Humane Letters degree from Temple University. . . . HENRY ALLEN MOE and LAWRENCE MORTON are recipients of the Laurel Leaf Award of the American Composers Alliance. . . . The Hammond Organ Company has presented recognition awards to outstanding performers in the senior high school keyboard and string auditions at five divisional conventions of the MTNA. They are: Eastern Division—DIANE WALSH (keyboard) and IRWIN FREUNDLICH (teacher); West Central Division—STEVEN HESLA (keyboard) and BEN VANDERFELDE (teacher), EVELYN ELSING (strings) and MRS. JEANNETTE DRINK'LL MEYER (teacher); Southwestern Division—DAVID YEAGLEY (keyboard) and ERNESTINE SCOTT (teacher); and Southern Division—CHARLOTTE TRACY (keyboard) and NATHANIEL PATCH (teacher), JOHN BOLES (strings) and MARGARET CHRISTY (teacher). . . . New York University has conferred an honorary Doctor of Humane Letters degree upon RUDOLF BING, general manager of the Metropolitan Opera Association. . . . Winners of the first award of the newly established Henry Schuman Prize for Music at Duke University are ORMAND HARDIN, JOHN H. CHESNUT and JOHN RUGGERO. . . . North Dakota State University has conferred an honorary Doctor of Music degree upon HAROLD B. BACHMAN. . . . The winners of the 1966 National Music Week Essay Contest sponsored by NFMC are as follows: CONNIE HOSKINS, Lodi, Calif.; CAROL M. CHERRY, Shamokin, Pa.; JEANNETTE GROSS, Minneapolis, Minn.; KATHLEEN HERMANS, Mt. Angel, Ore.; PRESTON BOBO, Ninety Six, S. C.; GLORIA G. PHILLIP, Missoula, Mont.; BOB WARREN, Fowler, Colo.; CELIA SCHWANEBECK, Maryville, Tenn.; JUDY KULSTAD, Cincinnati, Ohio; GERMAINE DUMONT, Biddeford, Me.; MARGARET LYNES, Beau-

(Continued on page 14)



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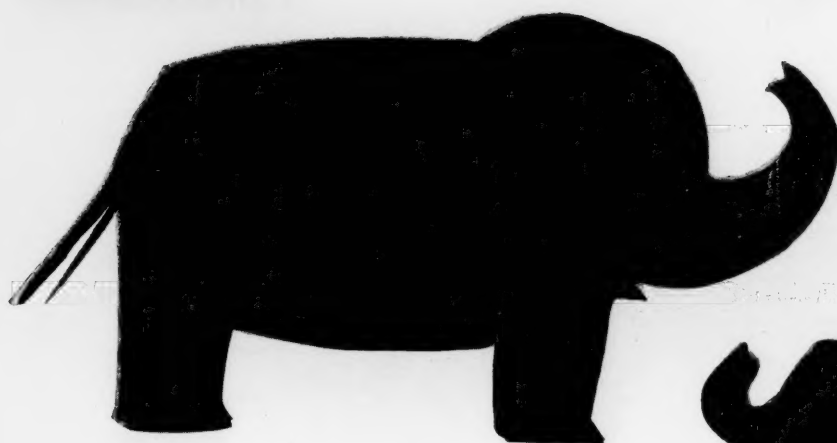
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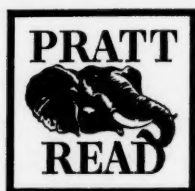


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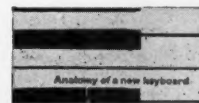


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Things You Should Know

(Continued from page 10)

mont, Texas; CHERI SCHWEFEL, Watertown, Wis.; MARY F. ORRELL, Petersburg, Va.; and ANN BECKMAN, Concordia, Kansas. . . . PHILIP L. MILLER, Chief of the New York Public Library's Music Division, has just retired after 39 years of service in that Division. . . . YI-KWEI SZE has been awarded the 1966 prize of the Academy of Lyric Recording (Paris) for his recording of a Brahms/Mussorgsky album. . . . The Vera Wardner Dougan Artist of the Year at the Peninsula Music Festival is MARTHA LIPTON. . . . RIVERSIDE RADIO WRVR (N.Y.) has been chosen for the first award ever given by the Alfred I. duPont Awards Foundation in its new category "Station Award—Educational or Non-Commercial, Radio or Television". . . . Winners of summer scholarships administered by NFMC to the National Music Camp at Interlochen, Mich., are: DAVID OEI (piano); ALAN MARKS (piano and French horn); SUSAN WENCKUS (piano); and NANCY LARSEN (flute). Winners of the Reader's Digest scholarships are: RANDOLPH GIDDINGS (piano); RICHARD EVANS (voice); MARSHA POBANZ (piano); and JAMES PARKER (piano). . . . WILLIAM SYDEMANN has recently concluded a tour of Bulgaria, Romania and Yugoslavia under the auspices of the Cultural Exchange Program, presenting a series of lectures about his own works and those of his American contemporaries. . . . Winners of the Third Annual Concerto Competition of the Brooklyn College Orchestra are LINDA SANDOW, flautist, and HAROLD SZLAPAK, violinist. . . . The trustees of the Kulas Foundation have granted \$500.00 to the CLEVELAND INSTITUTE OF MUSIC to purchase tickets for students and faculty for worthwhile musical events during the 1966-67 school year. . . . Fulbright grants for graduate study in Europe have been awarded to ten Eastman School of Music students. They are: LOUISE PARKE DICKEY (flute); CARMEN FERNANDEZ (voice); KAREN KAUFMANN (voice); JANICE LORRAINE LARSON (piano); RAYMOND ROBERT LUEDEKE (clarinet); LAURA ANN MANN (voice); ELAINE MAUREY (piano); JAY H. PETERSON (organ); STEVEN H. SMITH (piano); and LINDA COWLES (voice). A University of Rochester exchange fellowship for graduate work at the Hochschule für Musik in Cologne was awarded to JUDY M. HUTH (bassoon). CHARLES RICHARDS will study in Germany under a grant from the West German government. ROBERT JORDAN and SHARON HILLER have had their Fulbright grants extended for a second year. . . . The 14th annual BMI-sponsored Student Composers Awards have gone to: WILLIAM BENJAMIN, ROBERT S. W. BUCKLEY, PETER M. DICKEY, CHARLES DODGE, STEVEN E. GILBERT, ROBERT E. HENDERSON, ROGER O. JOHNSON, JUDITH LANG, RICHARD MANNERS, FRANK L. MCCARTY, JOAN PANETTI, PHILLIP C. RHODES, JOSEPH C. SCHWANTER and DAVID N. STEWART. . . . RERI GRIST has been named winner of the newly established Queens College Choral Society Jubilee Award in honor of John Castel-

lini. . . . DIANA COLE, KATHRYN HARBACH, MARY ANN DIEVENDORF and JANET LEE KANE have been named winners of the first Minna Kaufmann-Rund Scholars at Chatham College Awards for exceptional talent in voice. . . . The BLOCH YOUNG ARTIST AUDITIONS and the WILSON VOICE AWARD are now accepting applications. For details write: Mrs. Erich P. Frank, 836 N.W. 42nd Street, Oklahoma City, Okla. 73118. . . . The 4th annual national COMPOSITION COMPETITION FOR A CHORAL WORK, sponsored by the University of Rhode Island, has been announced. For details write: Dr. Albert C. Giebler, Department of Music, University of Rhode Island, Kingston, R.I. 02881. . . . Expo 67 has announced a world-wide competition for an official theme song. For details write: International Competition, "Expo 67 Theme Song," Festival du Disque, Inc., Box 700, Station H, Montreal, Quebec, Canada. . . . Applications are now being accepted for the NFMC CONTEST FOR NON-PROFESSIONAL ADULT COMPOSERS. For entry blanks write the State Adult Composers Contest Chairman, the National Chairman, or NFMC Headquarters, Suite 1215, 600 South Michigan Ave., Chicago, Ill. 60605.

Industry News

At the annual meeting of the Music Industry Council, held during the MENC Convention in Kansas City, ARNOLD BROIDOWAS elected its new president. . . . The SOUNDEX RADIO CO., Brockton, Mass., has announced the appointment of a Boston advertising agency, Irving Lande Associates, to handle marketing and advertising for the company's new line of 8-track stereo cartridge tape players. . . . The Acoustical Society of America has presented a special service award to Dr. Earle L. Kent, director of research for C. G. CONN. LTD. . . . ELECTRO-VOICE has recently added two new twelve-inch component loudspeakers, the MC12 and MT12, to their Michigan loudspeaker line. . . . Robert E. Teck has been named Sales Manager of MCA MUSIC, a division of MCA, Inc. . . . FENDER MUSICAL INSTRUMENTS has recently announced the availability of two new models in the Kingman Acoustic Guitar line. . . . Galen E. Stine has been appointed National Sales Manager for M. HOHNER, INC. . . . On June 26, C. BRUNO & SON, INC. held an open house celebration in its new Los Angeles offices. . . . The M. M. COLE PUBLISHING CO. has released a completely new innovation in the field of music publications—Cole's Pocket Guitar Books. . . . Harry Barton has been named Sales Representative for ROBERTS TAPE RECORDERS and accessories in northern California and Nevada. . . . The ALLEN ORGAN CO. has completed the building and installation of a new organ in the Church Center of the United Nations. . . . Raymond L. DeVault, an electronics design specialist, has been appointed Electronic Design Engineer for PRATT, READ AND CO., INC. The President of the firm, Peter H. Comstock, is serving as chairman of the Bermuda Race Committee of the Cruising Club of America. . . . A new professional model No. 48 string bass chair-stand has been introduced by the WENGER CORP..

. . . A new film report that deals with recent classroom developments in music education has been produced by Riviera Productions of Hollywood in cooperation with THE WURLITZER COMPANY and the Martin saxophones, now produced by the latter firm in its Elkhart, Ind., plant, are described and illustrated in a new brochure just released. . . . CURTIS MATHES MANUFACTURING CO. has appointed Elmer Godbold as its sales representative for Connecticut and western Massachusetts. . . . SENTRY INDUSTRIES is introducing a new line of Royal Miniature pre-recorded tapes on 3¼ inch reels that play on all tape recorders in 3¼ ips. . . . SEVEN ARTS has activated two subsidiary music publishing companies and has named Jeremy Hyman as President of SEVEN ARTS MUSIC CORP. and SEVANTS PUBLISHING CORP. . . . AMERICAN AUDION CORP. has announced the development of a new line of Electric Piano Organs. . . . By means of a concealed 5-inch silexicon steel diaphragm, the AMPEG COMPANY, INC., has been able to produce a new bass guitar with a greatly increased dynamic range. . . . The H. N. WHITE COMPANY has released a new wall chart containing descriptive material on all major band and orchestra instruments, plus charts showing range and compass of instruments and recommended instrumentation for bands of various sizes. . . . Elegantly furnished new BALDWIN PIANO AND ORGAN SHOWROOMS have recently been opened at Seventh Ave. and 58th St., New York City. . . . Sponsored by THE FRED. GRETSCH MFG. CO., students from all over the U.S. flocked to New York's Village Gate in the heart of Greenwich Village to witness the 9th Annual Drum Night, which took place in May.

Summer Schools and Workshops

A workshop for music educators, stressing general music in junior and senior high schools, will be held at the UNIVERSITY OF VERMONT Aug. 15-31. Write: Herbert L. Schultz, Director, International Music Education Clinic, Summer Session Office, University of Vermont, Burlington, Vt. . . . A University Music Institute for high school students will be held at the STATE UNIVERSITY OF NEW YORK AT BUFFALO July 12-24. At the same time there will be a University Woodwind Institute for college students and woodwind teachers. Write: Frank J. Cipolla, Director of Bands, State University of New York at Buffalo, Baird Hall, Buffalo, N.Y. 14214. . . . SOUTHERN ILLINOIS UNIVERSITY will offer a Fred Waring choral workshop July 12-15. Under the personal direction of Mr. Waring and his staff, the course is designed for school music teachers, church choir directors and camp or community song leaders. . . . The CHAUTAUQUA CENTER OF SYRACUSE UNIVERSITY has scheduled many credit music courses during its session from July 11 to Aug. 19. For details write: Chautauqua Center of Syracuse University, University College, 610 East Fayette St., Syracuse, N.Y. 13202. . . . For information on work-

(Continued on page 90)

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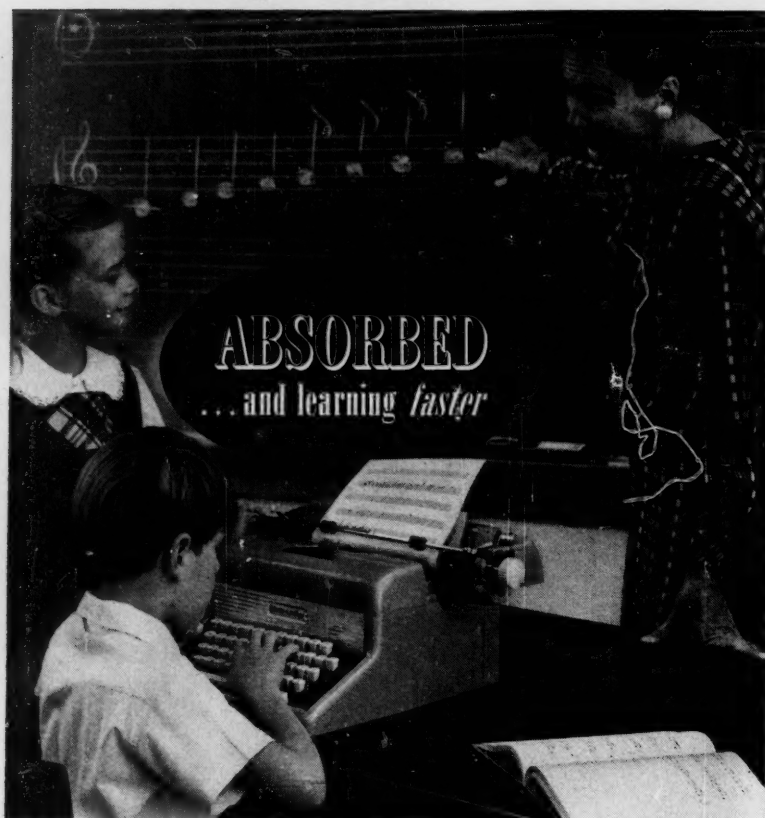
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Meet the Author

(Continued from page 3)

Calif., and the New Spartanburg Festival in South Carolina. The recipient of the Pulitzer Award, Bispham Award, Campion Citation, National Institute of Arts and Letters Award, Guggenheim, MacDowell and Huntington Hartford fellowships, he has served on the faculties of the Eastman School of Music, San Francisco Conservatory, Hamilton College, Converse College, Syracuse, Stanford, Denver and Wyoming Universities, and been a Fellow at the Center for Advanced Studies at Wesleyan University. Presently residing in Berkeley, Calif., he is devoting his time to composing, writing and lecturing.

WILLIAM GRANT STILL is one of America's most distinguished and recognized composers. A complete list of his compositions was published in MUSIC JOURNAL in Nov., 1963, as part of a profile (signed by Joyce Lippey and Walden Muns) in the Contemporary Composer Series. A resident of Los Angeles, he married Verna Arvey, a writer who has collaborated with her husband in stage works. Their joint article published herein is a provocatively honest one.

MARIA DE VARADY, pianist, operatic diva, actress, British radio, TV and film star and author, studied at the Liszt Academy of Music and Arad Lyceum, Budapest, and became the youngest prima donna ever to be engaged by the Vienna State Opera. Miss de Varady studied voice with Madame Cahier, Marion Freschl and Dino Borgiolo; piano with Ernst von Dohnányi and Bela Bartók. She gave recitals in Vienna, Rome and Paris, appearing with such celebrated orchestras as the London Philharmonic. She has appeared in numerous British and French films and has had her own radio and TV programs on the BBC. Formerly on the faculty of Wembley Academy of Music (London), New England Conservatory of Music and Boston University, she teaches privately and at the Manhattan School of Music in New York. She is married to the renowned scientist and industrialist, Dr. Alexander Bronsen.

JOHN STEINWAY is the son of the late Theodore E. Steinway, President of Steinway & Sons from 1927 to 1955. Educated at the Loomis School, Windsor, Conn., and Bard College, Columbia University, he entered the family business and remained there until drafted into the air force during World War II, emerging as a Captain. Currently, he is secretary of the firm as well as Advertising Manager and Chairman of the Steinway Pension and Thrift Plans.

RUPERT KETTLE, a New York resident, is a percussion teacher conversant in both serious and jazz categories and a contributor to various publications, writing on percussion playing problems and practices. The term "kettle-drum" derives from the fact that his great-grandfather (named Kettle) invented one of the first pedal-tuning mechanisms for the tympani (Italian term for the instrument) and received a patent on it. A pair of his instruments now owned by the London Philharmonia came to be called not "kettle-drums" but "Kettle's Drums." The name stuck. Rupert Kettle recently finished a piece on "rudiments" of snare drumming and how they may still be of importance to percussion players both as teaching vehicles and in practical playing, mostly jazz.

JAMES R. BJORGE, born in Portland, Ore., is a graduate of the U.S. Naval Academy and served as an officer aboard the U.S.S. Midway and the U.S.S. Toledo af-

(Continued on page 20)



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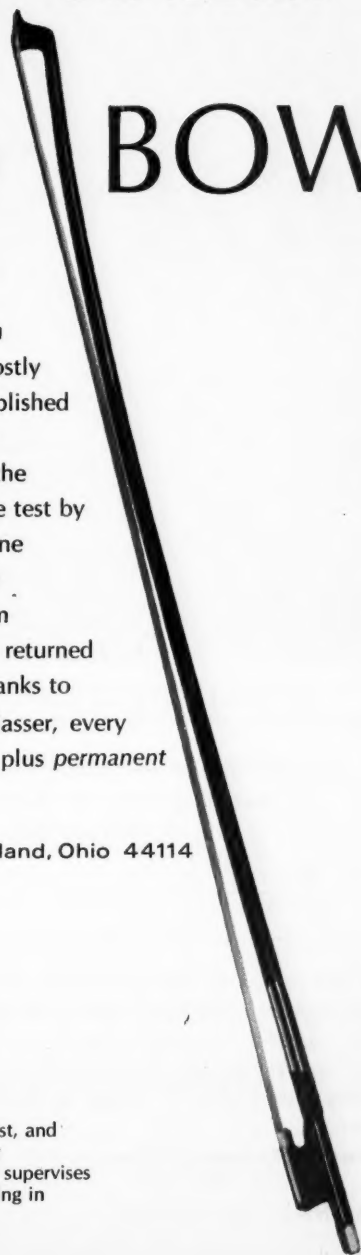
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Meet the Author

(Continued from page 16)

ter World War II. Graduating from the Yale Law School in 1953, he was admitted to the Oregon State Bar the following year. In 1962 he founded his own business as University Music Tour Consultant and in that capacity has planned foreign concert tours for such organizations as the Yale Glee Club, University of California Men's Glee Club, Smith-Princeton Chamber Chorus and Wayne State University Men's Glee Club. Now at Lincoln Center for the Performing Arts, New York, N.Y., he has broad administrative responsibilities in the Center's educational programs, and serves as Director of the International University Choral Festival.

ROBERT DUMM, Dean of the Boston Conservatory, is a pianist, teacher, lecturer, editor and writer for many publications, including *The Christian Science Monitor*, *Piano Guild Notes*, *American Music Teacher*, *Piano Teacher* and others. His highly successful piano workshop takes him to all corners of the nation, and a growing list of publications is available from Mills Music and Boston Music Co. Having worked with Victor Babin and Alfred Miravitch, he holds many honors, such as Phi Beta Kappa, Piano Chairman for the Eastern Div. of M.T.N.A., and faculty member of the Nat'l. Guild of Piano Teachers. An original composition was cited by *Piano Quarterly* as among the year's best.

JODY C. HALL, Ph.D., Chief Acoustical Engineer of C. G. Conn, Ltd., was Research Assistant and Instructor at Indiana University and Associate Professor of Music at Southwestern State College of Oklahoma before joining Conn. The results of his research in music education and music in anthropology have appeared in many publications. His *Radiographic, Spectrographic and Photographic Study of the Non-Labial Physical Changes which Occur in the Transition from Middle-to-Low and Middle-to-High Registers during Trumpet Performance* (Indiana University, 1954) has been of nationwide interest among brass instrument teachers. He has lectured for the Acoustical Society of America and many music groups and is active in MENC, MTNA and NEA. At Conn, Dr. Hall's keen insight into wind instrument problems has resulted in many improvements in their design and performance.

TIMOTHY MILLER is Chairman of the Piano Department at the Cincinnati College-Conservatory of Music. He holds a D.M.A. from Indiana University and was formerly a music critic and columnist for the *Richmond (Virginia) Times-Dispatch*. His review of the recent Exposition of Contemporary American Music is followed by reviews of six new works, contributed by Jenő Takács (Associate Professor of Composition at the University of Cincinnati College-Conservatory of Music) and James Riley. (Assistant Professor of Musicology at the same institution) whose Ph.D. was awarded by Eastman School of Music.

CONSTANCE HOPE is a well-known public relations counsel, author of *Publicity Is Broccoli*, former Director of Artists' Relations for RCA Victor Red Seal Records and former press director for the Metropolitan Opera Association. Her article was originally prepared for *Music Clubs Magazine* and reprinted by *MUSIC JOURNAL* in 1956. Miss Hope has brought all figures up to date, making other adjustments as dictated by present conditions and fees. This reflects *MUSIC JOURNAL's* concern of the past year with *Careers in Music*, as covered on Page 4 of the April, 1965 edition.

GENE NELSON has carved a three-pronged career as actor, choreographer and director. His acting has led him through starring roles for Warner Bros., 20th-Century Fox and British films; 20 dramatic television films; live TV; starring stage appearances; headlining vaudeville and night club acts; musical guest star in 16 live television appearances, including the Ed Sullivan, Bob Hope, Andy Griffith, Jackie Gleason, Steve Allen and Garry Moore Shows; live appearances with the Bell Telephone Hour, Coca Cola Spectaculars, etc. He has choreographed motion pictures, live television and stage shows. As director he has done live television, feature films, film television, including many past and future *Donna Reed Shows*, *Burke's Law*, *The Farmer's Daughter*, *Gilligan's Island* and *Wackiest Ship in the Army*.

FLOYD T. HART, Delaware State Music Supervisor since 1946, has just completed a two-year term as Chairman of the National Council of State Music Supervisors. He has taught in Pennsylvania public schools and developed a high school students' course, *The ABC's of Popular Music*, which was on radio in Philadelphia. He earned his B.S. and Ed.M. from Temple University.

LEWIS A. HARLOW gained his formal music education at Harvard under Walter Spaulding, Archie Davison and Edward Hill and won a Payne award for study in Paris. For twenty years he has led various amateur bands, organized and supervised instrumental teaching and, concurrently, was in the advertising business. His recent article for *MUSIC JOURNAL* (*Banjos in the Band*, May, 1966) was very well received.

ROD WHITAKER heads Dana College Communications Division in Blair, Nebraska. His academic work at Washington and Northwestern Universities has enabled him to blend theater direction with film content. His study of film in the Orient and Europe has been concerned with music as part of the film message. It was the film which first introduced him to serious music.

SUSAN B. HUETTEMAN has music studios in Cedar Rapids, Iowa and Terre Haute, Indiana. Graduate of Colby Junior College for Women, she holds a B. Mus. from New England Conservatory. She studied voice with Thorpe, Lehl and Sundelius; coached with Felix Wolfes and opera with Caldwell and Goldowsky. She is a church music director, lecturer, author and co-founder of the Wabash Valley Recital Series and has appeared as guest clinician at Indiana State University. She will become Editor of the *Iowa Music Teacher* with the Fall issue of 1966.

OSCAR T. JARVIS is assistant professor of elementary education, College of Education, University of Georgia. Holder of B.S. and M.Ed. degrees from Howard Payne College and Ed.D. from the University of Houston, he is author of thirty articles dealing with elementary curriculum appearing in national professional journals. He is co-author of the textbook, *The Transitional Elementary School and Its Curriculum*, William C. Brown Co., Publishers, Dubuque, Iowa, 1966. He is consultant to several southern schools in elementary curriculum.

On Sunday, Aug. 14, from 2:30 to 4:30 p.m. NBC will present the first live telecast of a Tanglewood concert and the first colorcast of a Boston Symphony concert anywhere. Erich Leinsdorf will conduct and the featured soloists will be the winners of the International Tchaikovsky Competition in Moscow.

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Opera/Concert Talk

BY HARRY WARD



LEWIS DALVIT, shown conducting at the recent Mississippi Arts Festival, will open his season with the Jackson Symphony Orchestra on October 3 with duo pianists WHITEMORE AND LOWE. Also to be featured during the season will be contralto FRED A. GREY MASSE, pianist KENNETH AMADA, tenor JON CRAIN and harpist NICANOR ZABALETA. In addition, there will be a number of Youth Concerts and Pop Concerts next year. Mr. Dalvit informs me that they have begun "Operation Bootstrap," whereby they are starting to train young string players in newly established string class centers throughout Jackson.

HENRYK SZERYNG, the Polish violinist, will perform this summer at ten major Festivals, in Europe and North America. They include those of Bordeaux, Prague, Zurich, Meadow Brook, Monte Carlo, Mexico, Harrowgate, Athens, Stresa and Edinburgh. He will interrupt his summer tour in the Western Hemisphere to comply with the invitation of the Prince and

Princess of Monaco to play at the opening gala concert in Monte Carlo on July 23. When he returns to New York in February, Mr. Szeryng will play a recital at Hunter College.

American-born pianist ANTHONY DI BONAVENTURA will make his Carnegie Hall debut with the Philadelphia Orchestra, under EUGENE ORMANDY, on October 11 and will play with the Orchestra in Philadelphia on October 7, 8 and 9. From October 15 to November 15 he will tour Hungary in recital and, at the invitation of the Hungarian Government, will appear as soloist with the Budapest Symphony Orchestra.

SHELDON MORGENSTERN, musical director of the Guilford Musical Art Center's Eastern Music Festival has announced that nine pianists, two sopranos and one violinist will appear with the orchestra during the festival held on the Guilford College campus in Greensboro, North Carolina. They are pianists HANS RICHTER-HAASER, ALICE SHAPIRO, STEPHEN MANES, WARREN RICH, JEFFREY SEIGAL, EUGENE PRIDONOFF, HAROLD CONE, ERROL GARNER and DON SHIRLEY; sopranos KAREN RUNUNG and RHONDA CUNDY and violinist TAKAKO NISHIZAKI.

The Indianapolis Symphony Orchestra has been re-engaged for next season's International Festival of Visiting Orchestras at Carnegie Hall. The concert is set for November 12. Last season's concert marked the first time IZLER SOLOMON and the Orchestra had appeared at Carnegie Hall together and the concert drew the largest audience of any in the Visiting Orchestras series. The concert was recorded during performance, the first recording of the Orchestra under the direction of Mr. Solomon.



Pianist LORIN HOLLANDER is greeted by Cardinal Spellman prior to a telecast of a program for the benefit of Catholic Charities on which Mr. Hollander was one of the guest artists. In August Mr. Hollander will be the only soloist on the round-the-world tour of the Cincinnati Symphony Orchestra with MAX RUDOLF, conductor, under the aegis of the State Department. He will play at the Athens Festival, Salonika, Istanbul, Beirut, Singapore, Hong Kong, Japan and the Philippines. Mr. Hollander is the youngest artist ever to represent the U.S. on a tour sponsored by the State Department.



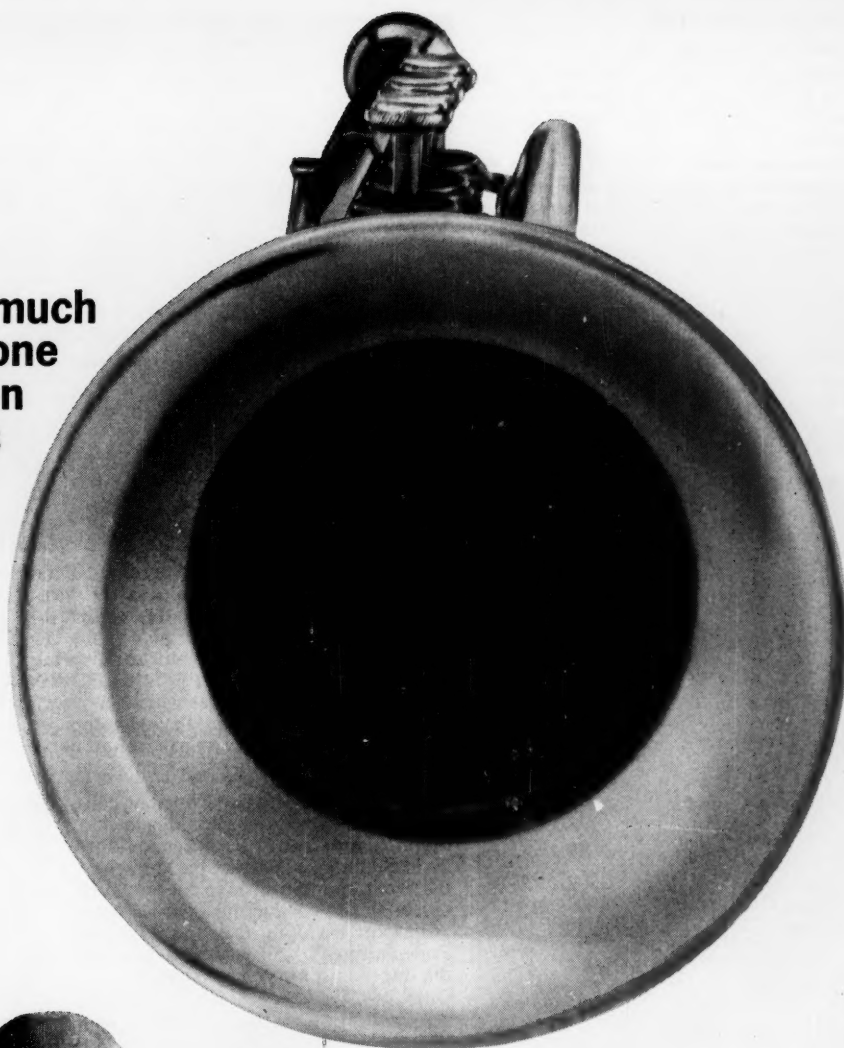
TERESA STICH-RANDALL relaxes with her dog Tsch-Tschi during a stroll in the Vienna Woods. During the month of July the soprano will participate for her twelfth consecutive year in the music festival at Aix-en-Provence, France, singing the role of Donna Anna in *Don Giovanni*, Ilia in *Idomeneo* and a concert with orchestra. During August the Connecticut-born singer will star at the Vichy Festival as the Countess in a new production of *The Marriage of Figaro* and in recital. Between these festival appearances Miss Stich-Randall will be recording Gluck's *Orfeo* and Handel's *Hercules* in Vienna. The latter recording is a project of the newly organized Handel Society of New York which is

(Continued on page 26)

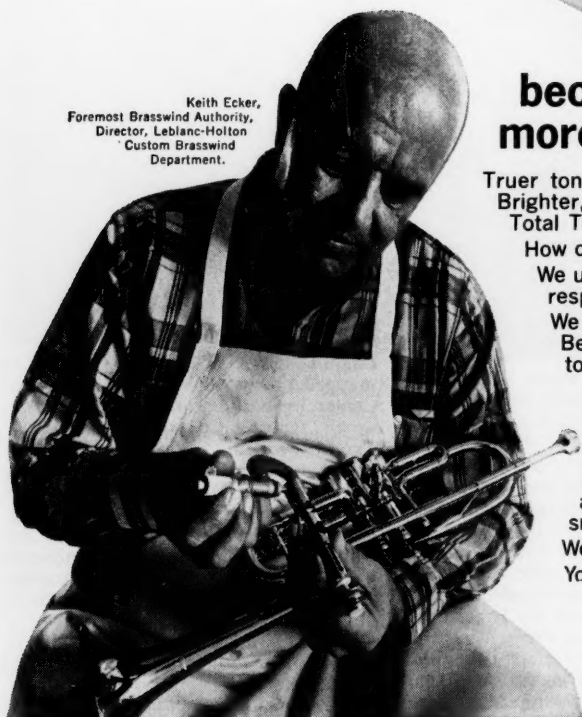


Folk singer RICHARD DYER-BENNET (right) enjoys an intermission discussion with Judge and Mrs. Julius Isaacs, Mrs. Alexander Tcherepnin and Ann Summers during Concert-Party in New York. Mr. Dyer-Bennet introduced a work performed by the St. Paul Chamber Orchestra in their N. Y. debut to the Concert-Party audience. He has currently finished a two-week extended engagement at the University of Syracuse and will be heard at the Chautauqua Festival on August 17 with orchestra and in recital on August 18.

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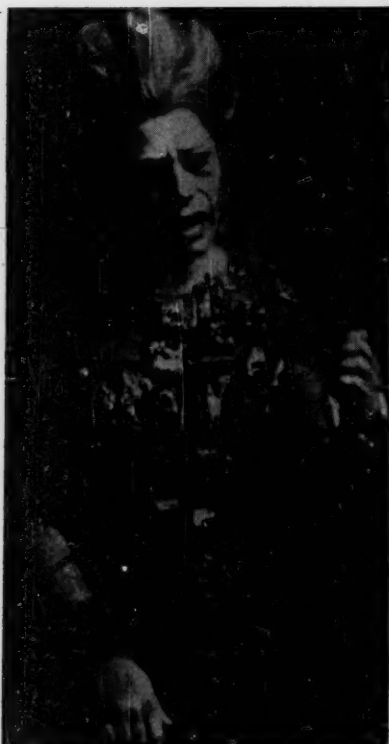
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Opera/Concert Talk

(Continued from page 24)

bringing Miss Stich-Randall back to the U.S. in November for the first New York performances of Handel's *Rodelinda* and *Xerxes*.

ALEXANDER GIBSON, musical director of the Scottish National Orchestra and the Scottish National Opera will direct the Orchestra and Festival Chorus in a performance of Benjamin Britten's *Cantata Academica* and Michael Tippett's oratorio *A Child of Our Time* at the opening of the Edinburgh Festival on August 21 at Usher Hall. On August 28 Mr. Gibson will conduct the Scottish National Opera, Orchestra and Chorus in a repeat performance of Mahler's *Symphony No. 8* which opened last year's Festival.



REGINA RESNIK will portray Klytemnestra when the Metropolitan Opera presents a new production of Strauss' *Elektra* on October 28. During July she will sing *Carmen* with the Met in Newport, Rhode Island, on the 13th and at Lewisohn Stadium on July 22. In September she will appear with the San Francisco Opera as Klytemnestra as well as record the complete *Elektra* for London Records. Next season the mezzo will also appear with the New York Philharmonic under the direction of WILLIAM STEINBERG in a performance of Bartok's *Bluebeard's Castle*. Starring with her will be the excellent American bass ARNOLD VOKETAITIS.

Mayor John Lindsay has announced that the New York Philharmonic's free outdoor concerts, which attracted an audience of over 450,000 persons to parks in the five City Boroughs last August, will be continued this summer. LEONARD



New York's City Center of Music and Drama will add a new creative unit in the performing arts as a permanent resident—THE CITY CENTER JOFFREY BALLET. MORTON BAUM, Chairman of the City Center Board of Directors has said that the ROBERT JOFFREY company "will now play at the City Center for at least six weeks during the coming year in the fall and early spring; future seasons will be longer as the repertoire expands." Robert Joffrey's *Pas Des Deesses*, the stylish period piece from the Romantic Era of Ballet which satirizes the rivalries of the great ballerinas of the day in terms of their style and technique, is seen above with NELS JORGENSEN as Arthur St. Leon, IVY CLEAR as the fiery Cerrito, NOËL MASON as the ethereal Taglioni and LISA BRADLEY as the remote Grahm.

BERNSTEIN will conduct the opening concert on July 26 at Sheep Meadow in Manhattan's Central Park and on July 29 in Brooklyn's Prospect Park. Each of the five Boroughs will have concerts with LUKAS FOSS conducting and MARIAN ANDERSON narrating Copland's *Lincoln Portrait* and ALFRED WALLENSTEIN conducting pianist RUDOLF FIRKUSNY.



Violinist ZVI ZEITLIN makes annotations on the score of the newly re-discovered Nardini *Concerti* which he will be performing next season in the U.S. and Canada. During August and September he will be soloist with the Israel Philharmonic Orchestra on its tour of Australia, New Zealand and Hong Kong. He will perform the Paul Ben-Haim and Stravinsky *Concertos*. The Ben-Haim work was written for Mr. Zeitlin who world premiered it with the Israel Philharmonic Orchestra in 1962. The Stravinsky *Concerto* was given its Israel premiere by Mr. Zeitlin in the same year under the baton of the composer.



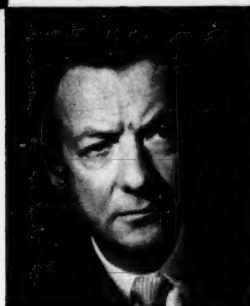
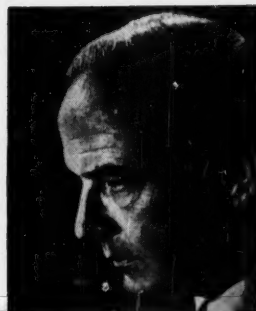
English tenor ALEXANDER YOUNG is snapped on the sunny plaza at Lincoln Center by baritone JOHN REARDON between recording sessions of Haydn's *Creation* which features the two artists with LEONARD BERNSTEIN and the New York Philharmonic for Columbia Records. Mr. Young, who returned to England to perform and record *Joan of Arc* with the London Symphony conducted by SEJI OSAWA, is an avid photographer himself and develops all his own film at home. Next season he will appear in Covent Garden's new production of *Arabella* and return to the U.S. in April for a recital tour.

(Continued on page 28)

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Opera/Concert Talk (Continued from page 26)

The Boston Symphony Orchestra will appear at Carnegie Hall next season in a series of four Saturday evening concerts. It will have as its basic theme works by major Viennese composers, including Mozart, Haydn, Beethoven, Schubert, Bruckner, Strauss and Berg. One exception to this theme will be the first New York performance on March 4 of American composer Robert Moev's *Et Occidentem Illustra*, for chorus and orchestra. Seven soloists have already been engaged: mezzo SHIRLEY VERRETT for Mahler's *Symphony No. 8*, pianist CLAUDE FRANK for Beethoven's *Piano Concerto No. 1*, soprano BEVERLY SILLS, mezzo BEVERLY WOLFF, tenor PLACIDO DOMINGO and bass ARA BERBERIAN for Haydn's *Creation*, Miss Sills and Miss Wolff again on the same program for Strauss' *Suite from Rosenkavalier* and pianist EVELYNE CROCHET for Mozart's *Piano Concerto in C minor, K. 491*. The New England Conservatory Chorus and the Rutgers University Choir will also participate in the series.



PHOTO: LOUIS H. JAWITZ

Stage director DENNIS ROSA (left) and GIAN-CARLO MENOTTI at the opening night party for *The World of Günter Grass*, currently playing at the Pocket Theatre in New York, which Mr. Rosa directed. Mr. Rosa directed a production of Menotti's *The Consul* for the Music Drama Workshop (N.Y.) of which he is the artistic director. In July he will direct Marvin David Levy's *Escorial* and Mozart's *Bastien and Bastienne* at the Caramoor Festival in Katonah, N.Y. with JULIUS RUDEL as music director.

EVAN WHALLON, music director of the Columbus (Ohio) Symphony Orchestra, after conducting the San Francisco Opera's production of *Italian Girl in Algiers*, is in Chautauqua at present as music director of the Chautauqua Opera where he will conduct six operas and one Broadway musical: *Tosca*, *Barber of Seville*, *Abduction from the Seraglio*, *Albert Herring*, *L'heure Espagnole*, *Rigoletto* and *My Fair Lady*. Returning to

Columbus the end of August Mr. Whallon will prepare for the all-orchestral concert of the Columbus Symphony Orchestra's opening of its sixteenth season on October 19.



Pianist SAMUEL LIPMAN (left) and conductor ARTHUR FIEDLER performed the Boston premiere of the Prokofiev *Piano Concerto No. 4 for the Left Hand* in Symphony Hall with the Boston Pops Orchestra during May. Mr. Lipman will perform the Prokofiev work in San Francisco on July 30 with ARTHUR FIEDLER again conducting. Other performances coming up for Samuel Lipman include West Coast appearances with the Liszt *Concerto No. 2 in A Major*.

This summer I will be spending time visiting a generous number of our country's opera and music festivals. Of course I am delighted at the prospect and look forward to reporting to you on these in the fall issues.



Metropolitan Opera tenor GEORGE SHIRLEY and LORENZO MUTI in a dramatic scene from Channel 13's (N.Y.) recent television performance of Britten's *Abraham and Isaac*. Mr. Shirley made his Glyndebourne Festival debut as Tamino in *The Magic Flute* during June and will appear in this role at the Berkshire Festival this summer. He will also sing this summer at the Lewisohn Stadium and in September will make his debut in Mexico in a series of leading roles.

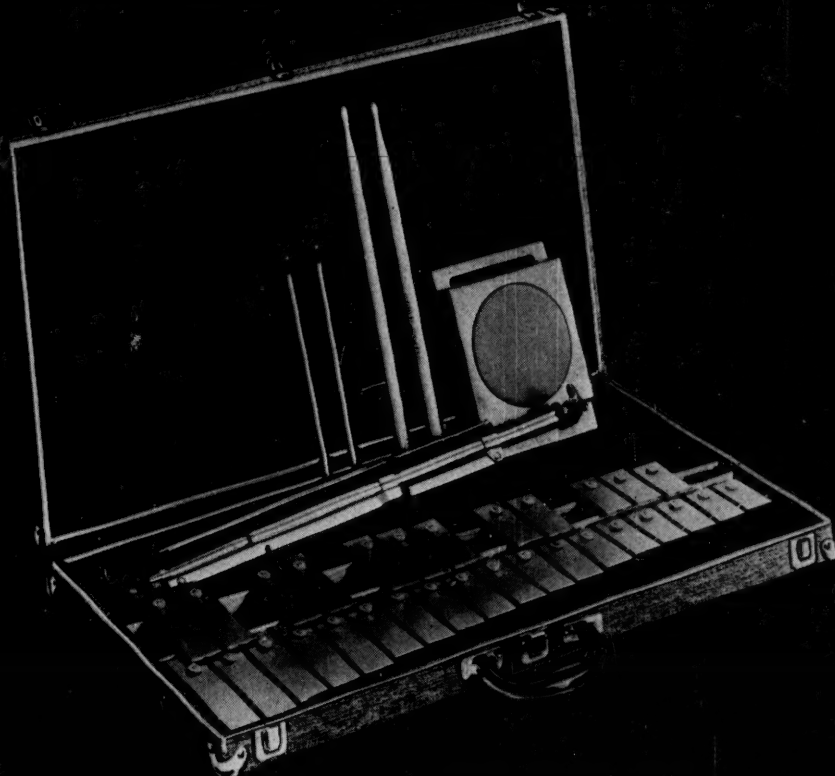
CHAMBER DANCE QUARTET will appear. This is the third year for the Dance Series at Hunter College.

Hunter College will present five dance companies in a double series on Friday and Saturday evenings beginning October 28. The companies of MERCE CUNNINGHAM, ANNA SOKOLOV, MURRAY LEWIS, SYBIL SHEARER and the FIRST



ROSALYN TURECK, the celebrated Bach interpreter and lecturer, is shown with members of the recently formed "Rosalyn Tureck Fan Club" at the University of California in San Diego where Miss Tureck lectured in the spring. She has recently accepted appointment as a full professor for a three-month period next season. This summer Miss Tureck is conducting a Bach workshop in La Jolla, California—a series of eight weekly musical meetings with string players, keyboard players and singers studying cantatas, motets, solos and concertos.

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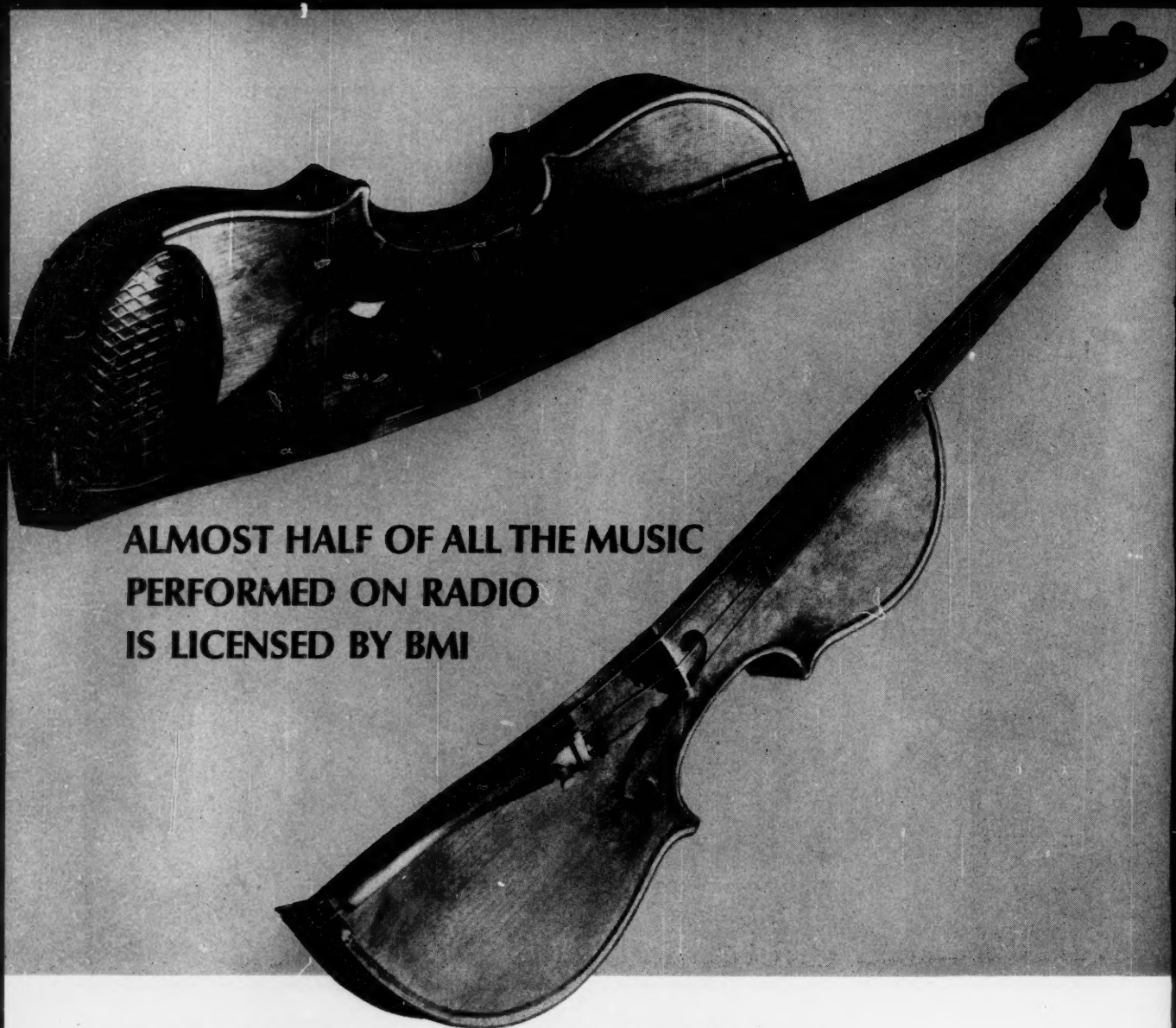
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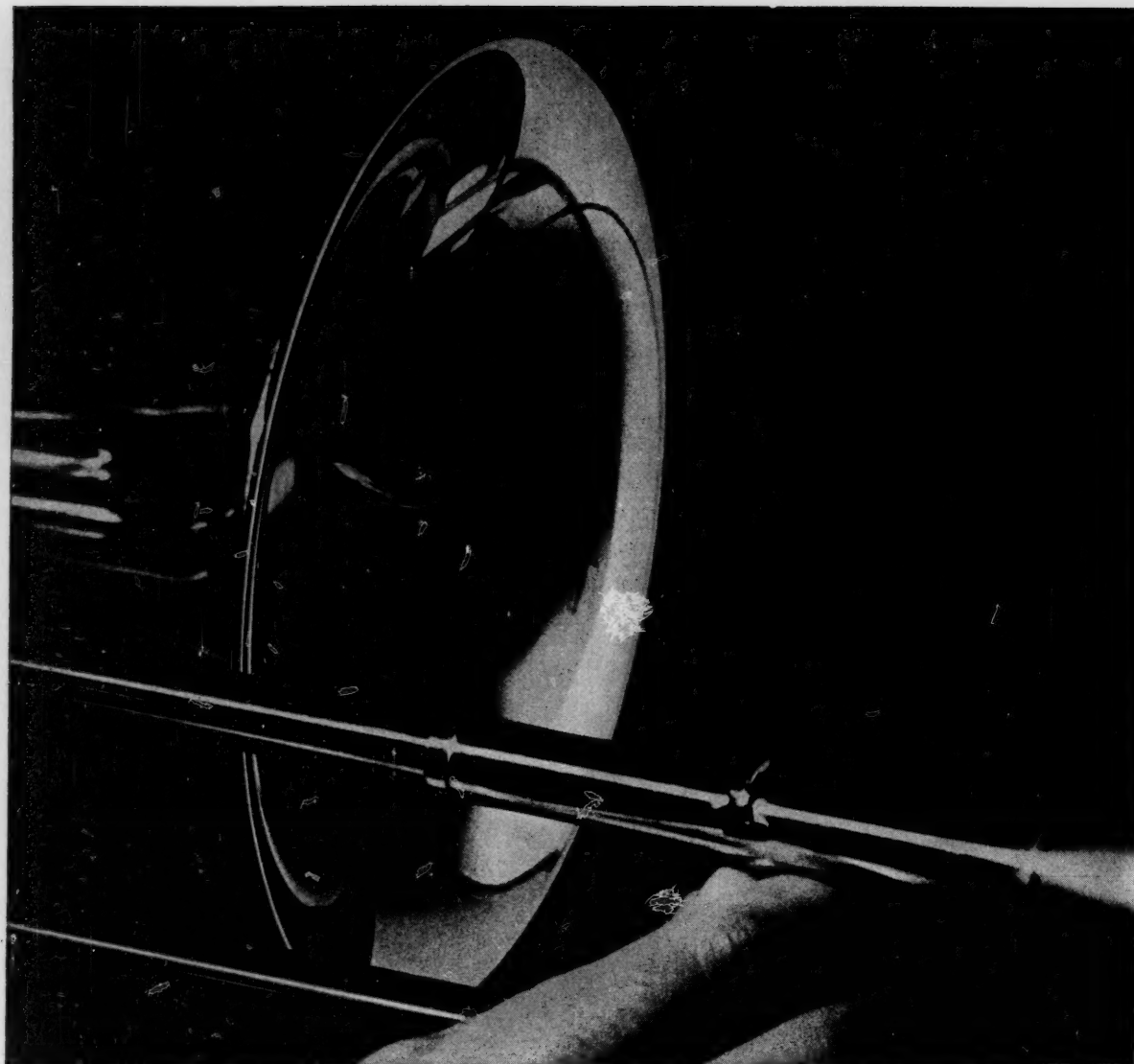
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ABILENE, TEXAS

Biographical Music

BY MORTON GOULD. How does one compose biographical music? First choose a subject whose background lends itself to almost literal interpretation in sound, such as General David Sarnoff. When the Concert Artists Guild honored Dr. Sarnoff as a powerful influence in the advancement of musical art, RCA's Roger Hall asked me to honor him in music for this occasion—to compose a "Sarnoff portrait."

In this case the subject was a natural; the name Sarnoff is equated with sound. My first thoughts were Sarnoff—electronics, and I considered composing a piece combining "live" and "tape" performance.

However, in view of the practical limitations of the occasion, this would have become unduly complicated, involving tape machines, complex acoustical problems and extra rehearsals. Composers often express themselves within certain practical limitations and through means that are most readily available. Then, too, for me to have used this occasion to launch a complex and possibly esoteric piece that might not communicate would have been ironic, considering that it was honoring and acknowledging the whole idea of communication in a man who helped make it accessible.

After discussing possible approaches with Leopold Stokowski, who graciously consented to conduct with members of his American Symphony Orchestra, I set about translating and transforming biography to musical terminology. The format is a series of short symphonic movements of greetings and symbolic sound related to General Sarnoff's life. It was written out of a personal admiration for the General, from the events of his life, his achievements, his visions.

In several spots I evoked characteristic electronic sounds with conventional instruments. I scored the work for a relatively small ensemble of woodwinds, brass, harp, celeste, tympani and two percussion. I used the trumpets and trombones antiphonally, playing contrapuntally against and with each other. The

trumpets and one set of percussion were on stage right and the trombones and the other set of percussion on stage left, framing the winds, horn and tympani at stage center. This center group with harp and celeste acts as the main orchestra with the side trumpets and trombones as ornaments and fanfares.

The title of the work is *Salutations*. The individual movements are: I. "Greetings," II. "Chant," III. "Event," IV. "Identifications," V. "Space Song," VI. "Salute."

Goodman Ace, the distinguished writer of comedy material, wrote a script which was narrated by Chet Huntley. This script was in the form of informal spoken program notes for each movement; *living* program notes to set the idea of the movement to follow.

HUNTLEY: *Chet Huntley, NBC, New York. Our David tonight is General Sarnoff. (The orchestra plays a fanfare, rhythmically spelling out in Morse code the words "Greetings" and "David Sarnoff.")*

HUNTLEY: *We might call to your attention here that our musicians are also members of Telegraphers Union 802. From time immemorial, as they say, there has always been among men a reaching-out to communicate. These were the early sounds of humans trying to keep in touch. Sounds which were in use ages before the FCC moved in on the AT&T. (The music here is a chant surrounded by different kinds of primitive sounds: drums speaking to each other, stylized bird ornamentation and generally a movement combining different sounds that have to do with communication.)*

HUNTLEY: *The last beat of the tom-tom is today known as the station break. It asks us to send our sinuses to Arizona. These were the early sounds, of which, indeed, radio, television and Telstar are merely spinoffs. But fifty years ago on a night of this very month, the message that sped through the air was dramatic. It was David Sarnoff who sent the thre-*

(Continued on page 70)

THE
CONCERT
ARTISTS
GUILD
AWARD
FOR 1966:
**David
Sarnoff**



Always a highlight of the musical season is the Concert Artists Guild's annual Award Dinner. Held this past April 27th at the Hotel Pierre in New York City, more than 600 leaders of music, industry and society paid tribute to the Chairman of the Board of the Radio Corporation of America for his "invaluable contribution to the musical heritage of the world" through the media of radio, TV and recordings. Mayor John V. Lindsay also presented General Sarnoff with the Handel Medallion of the City of New York for "conveying music to millions." Mrs. Philip Wise, President of the Concert Artists Guild, presented General Sarnoff with the gold medal award. New York's Senator Jacob Javits was one of several distinguished personages to introduce the guest of honor.

The Guild is a non-profit organization chartered in 1951 to discover, support and enable young musicians of promise to realize their full potential as artists. It is the only organization of its kind that supports the young artist through the transition from artistic discovery and public presentation to a self-sustaining career. All proceeds from the annual Dinner-Concert are used to help young musicians.

Opposite (l to r): David Sarnoff, Mrs. Philip Wise, Mayor Lindsay.

SENATOR JACOB K. JAVITS: David Sarnoff is a man who has done as much as any other man I know for the tradition of equal opportunity in this country. It is somewhat trite, but very true, to say that the upper and lower levels of American society, in economic terms, have within the last two decades been compressed almost to the vanishing point. Those who can afford yachts and big chauffeur-driven cars really don't want them. They're a bore and a nuisance under present conditions. And those who, on the other hand, can afford very little enjoy the best there is in life within the capacities of American salaries.

David Sarnoff has had the taste, the foresight, the inspiration to bring into the homes of people with very modest incomes the best which music and culture and society have to offer. The rich man, the man of great power, doesn't get better reception or more joy out of his radio or his television set than does the fellow living in public housing.

I think that's a very great achievement. And, if it were mine, I would be proudest of that.

David is an electronics pioneer, an industrialist, and the father of television. Indeed, he's not only the father of television at 75, but he's the boy wonder of television. Look at his long bet on color TV, and how it paid off. And he was a pioneer in bringing the very best in entertainment and culture to radio and TV.

Beyond everything else, what appeals to me is the fact that he is probably the greatest exponent of egalitarianism in our country. We now have the National Foundation on the Arts and Humanities . . . with which John Lindsay had so much to do as a Congressman. But that is only because the country was ready for it.

Since 1949, I struggled, and younger men struggled after me, to create government support for the arts, and we got absolutely nowhere. We scaled slippery walls, but the fact that these tremendous broadcasting outlets for music and for the other arts extend to all the people, created a climate in which congressmen and senators had to find a way of recognizing the nation's cultural interests.

David also has always been a man of vision and, as we heard from Morton Gould's very inspiring music, he spoke in cosmic terms before we even dared to think of interplanetary travel. To him, dots and dashes were a language, and anyone who's visited his home will remember that he still has the original telegrapher's key which he used in those very, very early days of electronic communication and which he displays with such pride.

And David Sarnoff, too, has something of the musician about him, for he has played magnificently on the instrument of his talents to produce a remarkable life which is as great an art as producing a symphony. I have the honor to present to you my beloved friend, David Sarnoff, a Cellini of a man, a merchant prince, a prince of science, and beyond everything else, a man who knows how to construct and to live a life.

DAVID SARNOFF: What has happened to me and my career could happen only in America. And I say tonight with great pride that it all happened in the city of which you, Mr. Lindsay, are the distinguished head. And that's why I love not only America, but the great City of New York, in which I have spent most of my life; in fact, all of it, except nine years. It is the city in which I found not only joy in my occupation, but happiness in my family and friends, and where I also met and married the devoted lady who is here tonight, and who has had the fortitude and the patience to stand me for 49 years.

My love affair with music began at an early stage in my life. At the age of 10, I was a choir boy in a synagogue on the East Side of New York. Fortunately, at least for me, my soprano voice left me several years after I began. And then I became a businessman.

I sold newspapers on the East Side and learned that my passion to hear the great singers at the Metropolitan Opera required 50 cents if I was to get a standee's place in the gallery of the Met. And so I cheerfully sold 100 newspapers in a day to earn the 50 cents which got me to the gallery and enabled me to hear the golden voice of Caruso.

Some years later, I jumped from the gallery to the Director's Box where I had a seat for 26 years, as I served on the Board of the Met for that period. But I will confess to you that the thrills I felt in the gallery were never exceeded by those in the Director's Box.

And the greatest thrill of all for me, perhaps, was when I was able finally to persuade Gatti-Casazza to permit broadcasting from the stage of the Metropolitan Opera over the NBC network to all the people of our nation equipped with radio sets. That was 35 years ago, and I'm happy to say that it is continuing up to today, and that the audience is now counted in the millions.

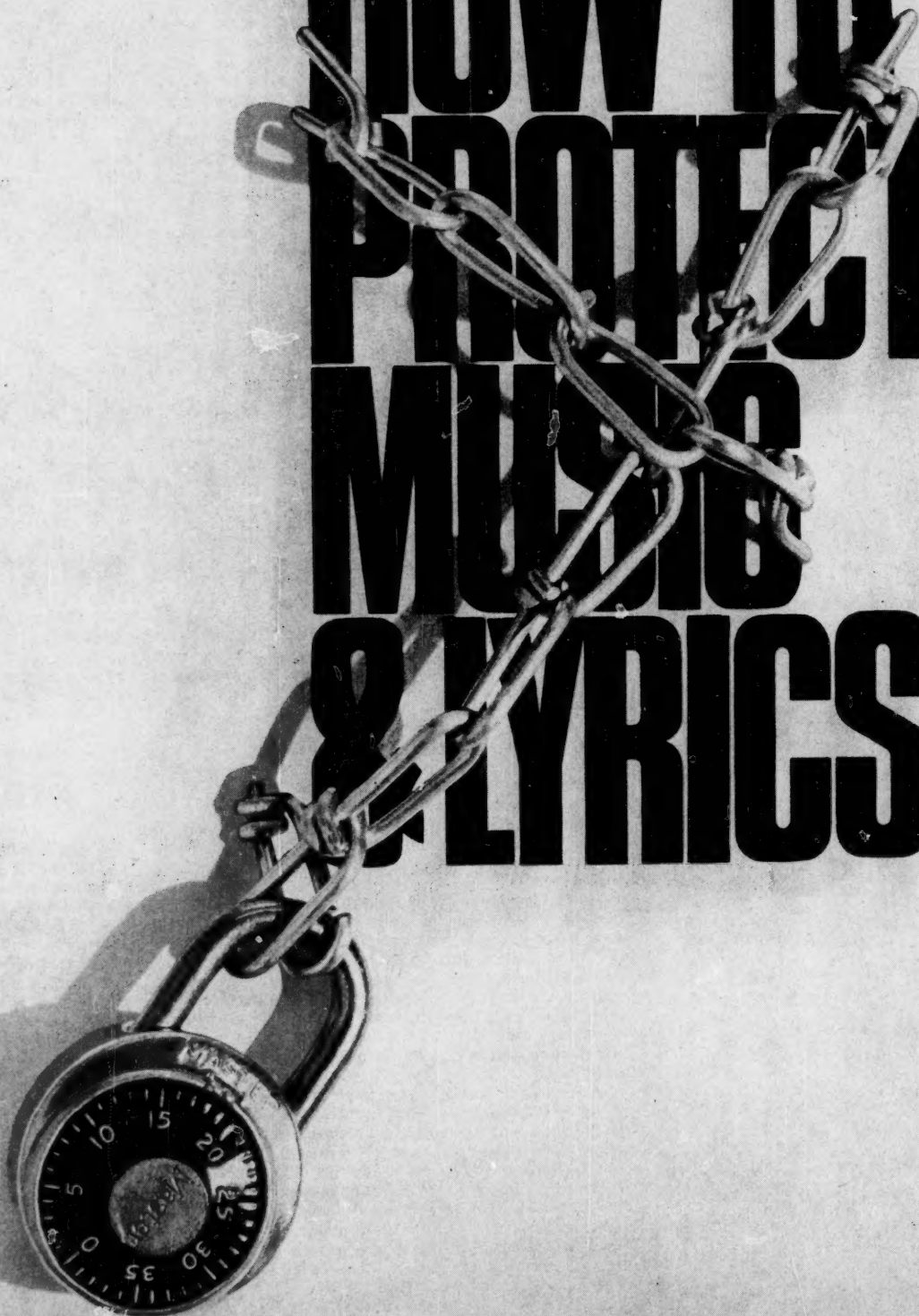
As a boy in the schools of our city, Mr. Mayor, I recall with affectionate memory the days when Dr. Walter Damrosch used to come to the public schools and lecture and play for the children in their assembly hall. I was among them. And so, some years later, when Dr. Damrosch came to me to discuss the possibilities of radio broadcasting, I invited him to join the NBC network and to give concerts over the air. The result was his very fine program known as the Music Appreciation Hour, which was broadcast over the country and was enjoyed by Americans for 19 years.

I mention these instances to emphasize the impressions that are left upon a young mind, and how important it is to retain and to remember these impressions and to give them expression when the opportunity arises. It was my great love for music and my desire to share it with all who could hear it that stimulated the efforts to bring Maestro Toscanini from retirement in his native Italy to the airwaves of our country. And he came.

We organized the NBC Symphony Orchestra for him, the first symphony orchestra created exclusively for radio

(Continued on page 70)

HOW TO PROTECT MUSIC & LYRICS



BY BURTON LANE, President, American Guild of Authors and Composers. The business side of the world of music has been sadly bypassed by the academic world. Educators, conservatory teachers, composition students, music "majors" at (e.g.) New York's High School of Music and Art may know the structure of Bach fugues, the score of *Wozzeck*, the Gershwin songs, every note of *West Side Story*, but they have only the foggiest ideas on how contemporary writers function, how they market their writing, how composers and lyric writers protect themselves against inadequate contracts and how royalties are collected.

On West 57th Street, New York, surrounded by Fifth Avenue shops, art galleries that have opt for "pop", producers of jingles, there is a guild which has been serving writers for more than three decades. It's called the American Guild of Authors and Composers. In our alphabetized world, AGAC is an organization of crucial importance to those interested in writing anything from popular songs and Broadway theatre to folk songs and symphonies. AGAC, which is currently celebrating its 35th anniversary, has revolutionized the life of the professional composer and lyricist in the United States.

Most of you know me as the composer of *Finian's Rainbow* and *On A Clear Day You Can See Forever*. But, away from music manuscript, I am president (non-salaried) of AGAC, which works daily to protect the cultural, legal and economic rights of writers of music and words.

AGAC exists because writers sat down and created music and words in a marketplace economy. Their creativity is the raw material upon which most of today's billion-dollar entertainment structure lives. The recording industry, films, radio, TV, Broadway musical theatre, off-Broadway musicals, the modern folk song craze, jazz festivals, even educational television feed off newly composed songs, scores, instrumental works, sound-

tracks. The writer of this material needs protection for his creativity in such bread-and-butter areas as strong contracts, and the collection of his royalties which he and his family need for daily existence, doctor bills, and education for his children.

This is where AGAC comes in. Since most of us are numbered by the proliferation of organizations, you may ask: What exactly is AGAC? How does it differ from the American Society of Composers, Authors and Publishers (ASCAP) or Broadcast Music, Inc. (BMI)?

AGAC is completely different from ASCAP or BMI. AGAC functions mainly in the area of publisher-writer relations. AGAC works to protect writers with respect to publication, royalties from recordings and copyright renewals. It provides a standard, uniform agreement which writers can sign with complete confidence. It also offers low-cost hospitalization and life insurance. It keeps writers abreast of important developments through the *AGAC Bulletin*. Only writers can belong and writers run it.

Both ASCAP and BMI are performing-rights societies. That is, they collect money from radio, TV, and other users of music and distribute it to writers and publishers. In those performing-rights societies, writers and publishers pool their performing rights.

AGAC members belong to both ASCAP and BMI which collect their performing rights monies. But to protect themselves in the area of basic contracts, copyright renewals and collection of record and sheet music royalties, writers choose to join AGAC.

AGAC has 2200 writers in its ranks, including Richard Rodgers (Broadway musical theatre), Hoagy Carmichael (Popular songs), John Lewis (Jazz), Tom Glazer (Folk music), Vic Mizzy (TV sound-tracks), Henry Mancini (Motion picture sound-tracks), Virgil Thomson (Serious music).

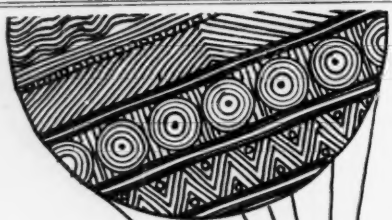
In 1931, Billy Rose, George Meyer, and Edgar Leslie formed the Songwriters' Protective Association, now the American Guild of Authors and Composers (AGAC). They were appalled by conditions in the music business jungle, notably in the area of contracts. Every publisher had his own contract with different clauses. And the fine-print clauses treated the writer badly. In these early contracts writers often got as little as 10 per cent of what the publisher got from recording royalties. Early contracts often omitted the matter of earnings from abroad. Often, it was never stated when royalties were to be paid. It was never spelled out what would happen if the publisher didn't pay royalties!

Through much bitter struggle over a period of many years, writers fought these conditions. AGAC has won many important victories. For example, AGAC has won the principle of dividing all recording royalties equally (50-50) with publishers. Through the years, AGAC has grown to where it now has two headquarters, one in New York and another in Hollywood. It maintains a professional staff of 14 and crack legal counsel. It battles in Washington for copyright revision.

One of the proudest accomplishments is the famous AGAC "Yellow" contract, so-called because it is printed on yellow stock. The AGAC contract differs greatly from the "White-Paper" Standard Writers contract offered by most music publishers. In the white-paper contracts, the publisher frequently has a unilateral right to alter the words and lyrics. (This is not permitted in AGAC contracts.) In the white-paper contracts, there is no inexpensive way for a writer to recover his composition should the publisher not exploit it. Under the AGAC contract, a writer can recover his composition, if the contract is not fulfilled. Fulfillment means the publishing of printed copies and the release of a commercial recording, or the payment of \$250 after

(Continued on page 72)

AGAC, currently celebrating its 35th anniversary, has revolutionized the life of the professional composer and lyricist in the United States.



THE LOST
AUDIENCE
FOR NEW
MUSIC

DRAWING: JACK SHERIN

BY WILLIAM GRANT STILL and VERA ARVEY. A few years ago, a visiting European composer declared in a Los Angeles interview that "The composer today is in a situation that has never before occurred in musical history. We have completely lost our audience." Soon after that, the music critic on another Los Angeles paper wrote that "Today's American composers, at best, encounter patronage rather than championship. And their greatest enemy is blank indifference."

Surprising? Not to those of us who had long noted the trend and had been sounding warnings—warnings that had all too often gone unheeded. Year after year, we spoke of the fact that the public was making known its likes and dislikes by the simple expedient of attending or not attending concerts.

Laymen were expressing their disapproval by writing letters to editors; artists such as Geraldine Farrar were saying that they did not care for "that sort of calculated noise;" even music teachers (who had tried hard to understand and appreciate the so-called "new" trend) were frequently having to admit that they had failed to grasp it, or to make their pupils accept it. One of them confessed in print that she much preferred jazz! And yet, year after year, the propagandists of meaningless music continued to insist that their products—and only their products—had to be accepted whether anyone cared for them or not!

It is just such a ruthless spirit that must animate dictators, and it may be that same spirit that antagonizes audiences, when they are asked to listen to music that they have rejected time and time again. It does no good to present this music as the "new music," the "music of the future." It has been so labelled for more than forty years, and is less successful now than it was at its outset.

When it first came to public notice, this type of music was electrifying. What not everyone realized after that was that it succeeded because its dissonance had a reason for existing. For dissonance does have a value, and can be used with pleasing effects. Later, when some composers began to write dissonance just

for the sake of dissonance, there arose a sameness in the greater part of the music that was composed. Rare was the composer who succeeded in developing an idiom recognizable as his own; most of the contemporary music fell into a seldom-varied pattern.

It became the fashion to write thus and so, and those who did not follow the fashion slavishly were disparaged. Their music was sneeringly termed "popular" and "reactionary." Many people claimed to be seeking a musical Messiah, who would shed light on the contemporary musical situation, but whenever anyone dared to speak out, he was met head-on by the pronouncement of the dominant group.

Mathematical formulae were often used by certain of the leading contemporary composers as a basis for musical creation. (How the inspired composers of the past would have scorned such mechanical devices!) The intellect usually took precedence over the emotions, and while intellect is necessary to musical creation, it should be no more than subordinate to inspiration. Even when some of the composers spoke or wrote of the importance of inspiration, it was not always apparent in their works.

The demand for inspired music has had its effect, however. Some composers, long steeped in the intellectual tradition, have felt the need to respond in some measure and have devised long statements to describe and justify their methods. Nonetheless, words cannot disguise the basic qualities of music. Simply saying something is devout and spiritual does not make it so. Simply declaring that a succession of notes is a melody does not make it a melody, nor a few odd beats a recognizable rhythm.

These things the public senses intuitively because the public is, after all, the final judge of what will live and what will not live. It resents being forced; it refuses to be intimidated. Just as the spark of freedom burns in the hearts of people all over the world, whether they be free men or oppressed, so does the inner love of beauty, and so does the public appreciation of all that is worthy in the arts.

Because the public is beginning to express its wishes now, it will soon be able to hear contemporary music that it can and will enjoy, music that is contemporary because it is composed now and because it is the expression of a modern world that isn't necessarily ugly.

Such music is being written by composers who are waiting a chance to make their products known to the world, free of sneers and false propaganda. We venture to predict that among them there is indeed a composer whom God (not man) has appointed, probably unpatronized and unpublicized by commercial interests. As our musical horizons broaden, we may find this composer. But the horizons *must* broaden. We cannot limit ourselves to what a small group insists has to be our "new" music and expect a miracle to come from it. It hasn't happened yet, and the chances are it never will!

As Ivor Brown wrote from London (in an article titled *And Why Not Write of Daffodils?* in the New York Times Book Review for February 18, 1951):

"The skies are still blue and the grass is still green where war does not befall them, and there are vast tracts of decency and compassion in the great continent of human nature. Let the writer continue to say so, unfevered and unabashed. . . . And we should not have to find our relief in the serenity and sagacity of the classics alone. The contemporary writer can offer confirmation of our values of truth, beauty and wit by being true to his own way of narrative, playwriting, reflection, or poetry. He will do so far more effectively by believing so than by tearing up his technique, by making anarchy in art his reaction to anarchy in world affairs, and by meeting chaotic facts with chaotic composition."

If we substitute the words "contemporary artist" or "contemporary composer" for Mr. Brown's "contemporary writer" we will have just as true a statement. And if we accept his suggestion, we will soon find that modern music will have regained its audience. But it undoubtedly won't be the same music we have been taught to call "modern" for, lo! these many years. □

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BY CONSTANCE HOPE. I have, over the years, had the good fortune to witness many a wonderful singer or instrumentalist in a New York debut. I still feel the same kind of exhilaration when a young musician, often unheralded, steps out on the stage, acknowledges the applause of the audience (more often than not consisting of friends, friends of friends and the "debutante's" teacher's friends), opens his or her mouth, or grasps the bow with the skill of a veteran performer, and shows that he *is* that wonderful and exciting thing—an artist!

However, I am sorry to say that I have also witnessed more dismal debut recitals than I would like to remember. Almost every time I felt that the young performer up there on the all-important stage was not entirely to blame; it was the fault of overanxious parents who wanted their offspring to shine in one of the brightest spotlights of the world, the stage of Town or Carnegie Hall. Sometimes the blame can be placed at the feet of an unscrupulous teacher. Usually it is "the family," which will often endure privations to make a Town Hall or Carnegie Hall debut possible, if some talented member shows inclinations towards a concert career. Often members of such families are so blind, so much in love with this "prodigy," that they neglect to ask the most important question: "Is Louise or Jack ready for a debut? Are we doing him a service or disservice by making this New York debut possible?"

For a New York debut is no laughing matter! First of all: it costs a lot of money. The rental, the printing of the programs, the ads in the New York papers; all this is only the beginning. The stark figures of a Carnegie Hall recital run as follows:

Rental of the Hall	
(Capacity: 2,760)	\$ 875.00
Ushers' fee	293.00
Box office service	225.00
Printing of tickets	57.00
Total	\$1450.00

For a Town Hall concert the figures are these:

Rental of the Hall	
(Capacity: 1,500)	\$ 835.00
(This figure includes ushers' fees, three weeks' box office service, backstage staff and house programs.)	
Printing of tickets	30.00
Total	\$ 865.00

PHOTO: JACK SHERIN

(Week-day matinees at Town Hall cost \$300.00 for the rental of the hall. Saturday afternoons \$500.00, and Sunday afternoons \$600.00. However, it is difficult enough to fill the hall for a debut recital during an evening or weekend date, when all friends of a "debutante" can be prodded into attending! So a week-day matinee should be discouraged.)

These totals are the "basic expenses" for a Carnegie or Town Hall debut. As I said at the outset, this is only the beginning. There is the rental of a piano, which runs from \$25.00 to \$125.00, according to the excellence of the instrument. There is the accompanist's fee, a most essential item, ranging from \$125.00 to \$300.00.

If the performer happens to be a girl, there is the concert gown. This cannot be just any gown. It has to be a gown that "does something" for its wearer. It may have to make its wearer look slimmer or, if she is tiny, it may have to add much-needed stature. The price of a suitable dress can range from \$100.00 to \$350.00. In this connection I would like to mention four among the very best dressed "Ladies of Song" who (to my mind) have always known exactly what to wear on a concert platform: Lily Pons, who—at a time when this was not fashionable at all—insisted on dazzling hoop-skirts which, on a huge stage, helped the tiny Lily to attract the eye of her audiences; Blanche Thebom, who always wore clothes that accentuated her beautiful figure and patrician head; Roberta Peters, who often has dresses designed of particularly lovely fabrics in wonderful, glowing colors that do so much for her famous charm; and finally Marian Anderson, whose simple but statuesque gowns expressed so beautifully that great artist's simplicity and sincerity.

I am not forgetting our instrumentalists, and they have an especial problem. Women pianists and violinists must have "sleeve-freedom" and, in my opinion at least, they should most definitely wear sleeves. There is nothing so visually distracting as the muscular arm of a woman pianist when she is playing. Cellists (women cellists, of course) have another problem inherent to their instrument. They must have wide, flowing skirts which form as ideal a "backdrop" for their instrument as possible. Anyone who has heard and seen the lovely Raya

Garbousova will know what I mean.

Today, competition is terribly keen. To make a fully rounded career, many new vistas are open to musicians. In addition to concerts, opera, and recordings, there are now radio, television and motion pictures, to mention only a few. Therefore audiences in our day and age require from an artist more than the knowledge of his instrument or voice. The artist must play and sing well, technically; he must have outstanding musicianship; a quality of communication, personality, a good figure, and good looks. In the case of women performers careful costuming naturally makes its contribution.

Then there is, for a debutante especially, the coaching fee. I have often insisted that, on a limited budget, a lion's share should be spent on extensive coaching sessions. For nothing is as important in a debut recital as the young artist's security in the program he is to perform. If the coach happens to be also the accompanist who is to play at the debut, so much the better. For a recital is not a solo affair. It is an ensemble!

Incidentally, Lotte Lehmann once explained to me the great importance of the accompanist. She told how she, both with Erno Balogh and with Paul Ulanowsky, always felt that everything would come out all right. Like all true artists who, the more famous they are, feel an increasing responsibility toward their audience, Lehmann derived enormous security from Balogh's and Ulanowsky's "keyboard," and on those rare occasions when she was not feeling quite up to par vocally, she still knew that "Erno" or "Paulchen" would support her and that all would end well.

Now, with the hall, the gown, the piano, the accompanist accounted for, the real expense only begins. There is the manager's fee, which runs from approximately \$200.00 to \$250.00. A budget for newspaper advertising can run anywhere from \$150.00 to \$500.00. (A fifteen-line two column ad in the Sunday Times is \$93.00 and in the Sunday Tribune is \$48.00.) It is advisable, if finances permit, that ads run in the Sunday Times and Herald Tribune for three or four consecutive Sundays before the recital, as well as small daily ads in the other New York newspapers. Student coupons should be printed for a debut recital to assure an unknown artist a reasonably well-filled house, and this will cost approximately \$25.00 to \$30.00. If the budget allows it, a special publicity campaign is certainly advisable, to start a minimum of five or six weeks ahead of the "big night". Such a campaign, which publicizes the young artist's name, his background and his experience, his whole personality and his achievements, can cost anything from \$500.00 to \$1,000.00 and will assure concentrated coverage in three media: newspapers, radio and television. There might be spe-

cial recordings of such an important event as a New York debut for future study. These usually cost \$60.00 for the whole concert. (Please don't start adding it all up. I'll do it for you in just a moment.) Naturally some of the figures must be approximate. Here is the summary:

CONSERVATIVE BUDGET

CARNEGIE HALL DEBUT	
Newspaper advertisements . . .	\$ 500.00
Rental of Hall, ushers' fee, box office service, printing of tickets, etc.	1,450.00
Manager's fee	250.00
Accompanist	150.00
Piano	125.00
Student tickets	25.00
Coaching sessions (6 at \$15.00)	90.00
Three sheet posters	35.00
Circulation and printing of circulars	177.00
Liability insurance	40.00
Licenses (ASCAP)	15.00
	\$2,857.00
Concert gown	250.00
Publicity, if possible	750.00
Recording of concert	60.00
GRAND TOTAL	\$3,917.00

TOWN HALL DEBUT	
Newspaper advertisements . . .	\$ 300.00
Rental of Hall, box office service, ushers' fee, etc.	865.00
Manager's fee	200.00
Accompanist	125.00
Piano	25.00
Student tickets	25.00
Coaching sessions (6 at \$15.00)	90.00
Three sheet posters	35.00
Circulation and printing of circulars	177.00
Liability insurance	40.00
Licenses (ASCAP)	15.00
	\$1,897.00
Concert gown	150.00
Publicity, if possible	500.00
Recording	60.00
GRAND TOTAL	\$2,607.00

And now that the finances are out of the way, an all-important point: an investment which does not figure in hard cash, but in something much more valuable—a lot of thought, a lot of concentration and a lot of hard work. The Program.

An ideally built program has a dual purpose: It must be pleasing to the audience and it must be interesting to the critics. This is not always easy. I have observed that many a debutante steers away from too well-known songs or pieces because he or she is afraid to invite comparison with some famous artist who is especially identified with this particular piece. (This, of course, also applies to instrumentalists.) I always believe, when programming, that the important thing is to sing or play whatever shows off this particular debutante's talents to best advantage. If Brahms'

Der Schmied is especially suited to end your German group, if you feel that you sing it well, don't be afraid. Don't think, "Oh, it's wrong to sing *Der Schmied* at my debut. Everyone will immediately compare me to Lotte Lehmann; the critics will rightly bemoan the fact that Lehmann has said adieu to all of us in the audience, and it will be an impossible task to sing it."

True, Lehmann is perhaps unsurpassed in this song, but she too sang it for the first time before an audience and she too was compared to the great Lieder singers of a previous generation. Sing or play anything that is ideally suited to your talent, your whole artistic make-up, your temperament. Don't ever try something—especially in a debut recital—which lies outside of your range.

Now to please the critics! It is always advisable to have one group or one song-cycle or aria which is little known. Program it close to intermission time so the critics will be sure to hear it and will have ample time to get back to their newspaper offices and report on it. Jennie Tourel, that wonderful recitalist, is a past-mistress of interesting programming. Whether she gives Hindemith's *Marienleben* its American premiere, whether she discovers a Rossini aria no one had ever heard of, or whether she introduces a new Bernstein work, Mme. Tourel always offers her critics and her listeners something out of the ordinary.

In the case of young American artists, I would strongly advise (if they are singers) they do some extensive treasure-hunting. There is a great wealth of American song literature by such excellent composers as Barber, Bernstein, Menotti, Dello Joio, Bone & Fenton, and many others. These young Americans write their songs for you, the young recitalists. Don't let them down! Investigate our contemporary literature closely and you are bound to find some rewarding discoveries.

In summing up your program problems, remember that your program must have light and shade and that you must plan songs of *musical value*; but these songs must also be *effective*, especially at the end of each group. Close one group with a vocally effective song, another with a dramatically effective number and one with a humorous selection of charm. And, by all means, save your most exciting number for the end! Though your program is a musically sound one, remember that the critics (yes, even the New York critics!) are human. They, too, love to enjoy as well as criticize.

I have given the stark figures, the pitfalls, anxieties and some aspects of the problems which confront a young artist who plans a New York concert debut. As you can see, such a recital is a big investment, not only in money but in preparation and dedication. But there is hardly any satisfaction as great as a successful debut! □

MUSIC: A Living Force

BY JOHN STEINWAY, Vice President, Steinway & Sons. We in the music world, whether we are performing artists, composers, educators or entrepreneurs, share a common objective—that of “making music.” This year, the National Federation of Music Clubs imposed an interesting challenge on us all when it chose for the theme of National Music Week, “Let’s make music a living force.”

This theme, which capsuled the aims of the 43rd observance of Music Week, opened areas of thought and activity which should, most certainly, have a long-range effect. It occurred to us, at Steinway & Sons, that there are, however, organizations and individuals who have been making music a living force all along. And so, during the eight days of Music Week, from May 1 through 8, the House of Steinway honored some of the

groups and individuals who contributed so much to the vitality of the music world. Those invited to present hour-long programs each day were especially chosen for the outstanding work they had done, and will continue to do, to encourage and train young musical talent. Most of the programs, all of which were held at historic Steinway Hall, were broadcast over Radio Station WNYC, one of New York City’s all-music stations. All were open to the public.

The Music Week celebration got under way with, appropriately enough, a citation plaque to the National Federation of Music Clubs, the organization behind it all. Henry Z. Steinway, our president, made the presentation which was accepted by Mrs. Clifton J. Muir, president of the Federation. A brief account of the organization’s history and purpose clearly

indicated to the afternoon’s large audience that the NFMFC has been a living, vital force in music since its inception in 1893. Mr. Steinway explained how its major goal—that of promoting music in the community by both professional and non-professional groups—was achieved through contests, festivals, scholarship activities, special events, vocational aid and many other sources.

As a special opening day treat, we had the honor of the presence of internationally acclaimed pianist Gina Bachauer. Herself an outstanding example of a living force in music, Madame Bachauer spoke briefly on the piano as a living force. The program was then turned over to seven talented young piano students of Lothar Eppstein, a member of NFMFC, and Anne Hull, a leading member of the Juilliard faculty.

The second day of Music Week, immediately following a proclamation thereof by New York City’s Mayor Lindsay, we honored Radio Station WQXR in recognition of more than 30 years of service to music. The House of Steinway chose to pay tribute to the station for its adherence to the principles of presenting the finest in music, excellence in news coverage and strict advertising code. Among WQXR’s achievements cited that afternoon was the station’s pioneering efforts in high fidelity transmission more than a decade before “hi-fi” became an American byword. After the presentation of a plaque, accepted for the station by chairman of the board Elliott M. Sanger, Sr., our audience was given a demonstration of WQXR’s latest contribution toward making music a living force. A piano concert was given by the finalists of the “WQXR Young Artists Competition,” the first in what is to be an annual contest to discover the most musically talented youngsters in the New York Public School System.

Later in the week, Blanche Wise, president of the Concert Artists Guild, was honored in behalf of her outstanding work for this non-profit organization. Since 1951, the Concert Artists Guild has dedicated itself to discovering young talent; supporting and promoting the careers of these promising musicians; and

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Mayor John V. Lindsay presents the proclamation declaring National Music Week in New York City to Paula Eppstein, New York State chairman of National Music Week, and Henry Z. Steinway, president of Steinway & Sons.





Robert Dumm giving a "Jr. Workshop" in Fargo, N. D., in 1965.

A Year of Piano Workshops

BY ROBERT W. DUMM. This is a report of impressions during a piano workshop tour of thirty-five cities during 1965-66. The leading theme is change, and not only physical change. Whole blocks arise in Denver, communities are replaced in St. Louis, Yuma springs green from the desert, remote towns become bustling centers. Concert music is as likely to be heard in Boise or Ojai as in Chicago, and Bach's Gamba Suites may issue from any motel radio. All this is registered in private music study, the barometer of the inner life of a community.

Important changes are seen in the sound and shape of the music being taught, in the instruments that produce it, and in the length, frequency, and type of lesson given. There are major changes in teachers' attitudes toward their work, and in students themselves.

First, let me qualify my point of view. I work with private teachers and their students, through their organizations, often on a campus. I may safely conclude that teachers who travel and pay for an intensive refresher session rank in the upper 5% of their profession. Their habits of self-renewal result in noticeable progress in their students. This is noticed. What they say is listened to, and such teachers lead in turn in their own areas.

Nothing "teaches" better than music itself, and I give much of my time to topics like: *The Teaching Analysis of Piano Pieces*, *Stretching the Lesson Time*, *Harmonic Rhythm*, *the Backbone of Phrasing*, *Analysis for Performance*, and the crucial choice of music itself, *New and Teachable Music*. Two points of the teaching triangle have always attracted attention; that is, *what* we teach and *how* we teach. The third angle—the student himself—what he is like, what's on his mind, what he expects, how he learns—must continue as a point of departure, even more than before, since his "generation" changes about every five years.

The important details of manipulation, the skills of finger, hand, and arm which absorb the piano lesson, must all derive from the student's basic need for music, a need qualified today by the deeper need to "keep cool" in a world that threatens to boil over with each new bubble.

Let's begin with the music being taught. There is plenty of choice. Each year, American publishers pour early-grade pieces and collections onto a glutted market, often at a predictable loss. But the quantity is shrinking and the quality unmistakably rising, not only on account of grim indexes of paper and printer's costs, but because of a change in demand.

Outside the sphere of some 50 active U.S. publishers, Israel, Japan, all of Europe (including behind the Iron Curtain), are heard from. A Hungarian's new collection contains a good "blues", while an established Nigerian writes

For the Rainbow in musical terms that will "hit" in suburbia. Japan's Nakada brought out *Japanese Festival* a few years ago, and fathered a pure stream from the same source.

Gone are the days when it was daring to teach Bartók's *Mikrokosmos*, and Kabalevsky's well-formed miniatures have established themselves as classics. American composers are producing some of the most tasteful, and taste-formative, music of all: Carlisle Floyd's new *Episodes*, George McKay's *Explorations*, Ernst Bacon's *Byways* of folk music arranged as piano pieces, Brubeck's *Themes from Eurasia* and others, to name only yesterday's new issues. These pieces are full of musical ideas and pedagogical sense. They are made short and clear enough almost to "teach themselves." There's not a banal or tedious note in them; they're subtle, but vivid enough to propel the young pianist who has a thousand things to do after practicing.

The music is there to use, but the market wagon breaks down under the load. Dealers cannot be expected to stock in quantities, nor can publishers service all the sheet music counters that place music where it's needed. What happens is that "proven" names get re-stocked, and you can often hear your little boy or girl playing what your teacher had you play, with a twinge of recognition.

The teacher who can offer students a choice of new music each week has accomplished much of her job. Teachers realize this, but must depend on an intermittent trickle of information to find out what's good as well as new. I congratulate teacher: who band together, partition the job, and share their information. Professional organization is no longer a nicety, but a lifeline, if teachers are to meet students' demands for the best of the new.

In many states where the Music Teachers National Association is strong, accrediting programs are far enough under way to measure the marked results of organized self-improvement. The long-standing Music Teachers Ass'n. of Calif. has made performing-composing teachers, contemporary music, and well-motivated students a byword in that state. Somestates—Arizona, Washington, North Carolina among others—publish syllabuses of materials for teachers and hold annual contests where students are judged on the required pieces. This selection is broad and free of commercial bias, and it channels the best music right to the students. The National Guild of Piano Teachers, while centered in Texas, supports a network of annual auditions in all the states, where even a tot in his first year of lessons can be heard and evaluated by an out-of-state judge.

The battle for good, true editors of music is far along now. Poor old Beethoven, bowed under so long by Bülow in the old "yellow books", now has his own *urtext* (original) edition, under the

same yellow cover. Most teachers now prefer the original text as an open field for their own markings. The reaction against editorial incrustation has been healthy, but like all reactions, slightly extreme. We now see the original texts slightly, but responsibly "edited" by performing musicologists. The truth is, just as many teachers welcome the chance to match, reinforce or reject their own thoughts about a piece.

New piano courses or "methods" crop up with the Spring and Fall of each year in unfortunate profusion. Publishers still dream of John Thompson, I suppose, whose supremacy in this field was for years measurable in dollars. This supremacy had something to do with history—The Depression, wives having to teach, and a lot to do with standardization, which has served its use and should not be encouraged today.

A course is a more-or-less original vision by one teacher as to how the ideal middle-gifted student ought to advance in a middling period of "taking" piano lessons. No course, whatever its name, can guarantee a sufficiently balanced musical growth, no more than packaged foods will suffice for the growing body. The better new courses are enlightened by fresh sounds, pieces geared to today's rhythms, and a touch of improvisation. Their note-reading presentation incorporates the use of intervals and the reinforcement effect of patterns, so we are by no means restricted to Middle C till the end of lessons. These genuine advances underlie the high-pitched claims of publishers and the snake-oil effect of us-to-you demonstrations.

Music is assimilating new sounds; quietly, stealthily, and surely. They're not confined to special occasions of "modern" music. They enter your living room every evening with the blue twilight of TV. Bathe your ears in the electronic spookery of *Secret Agent*, the "lean modern" of *Combat*, the acoustical gimmickry of *Lost in Space* (this is the one place we won't need to mention *Batman!*). Children swim freely in these waters, and their ears are permanently adapted to it. What they look for in sounds, and are accustomed to receiving, is thrill, variety, mystery, an extensive range of dynamics, stereophonic dimension, a mixture of depth and closeness all at once—electronic sound is here to stay.

Its effect has been felt for a long time in new pianos. They sound brighter, more metallic every year. They "speak" instantly, as if they were voiced to "cut" records. Their action is electrically instant, as if the key were a doorbell contact, it rings or doesn't ring, with no shy buzzes, or tactile impressions in between. The spread of the Yamaha pianos of Japan from California East is symptomatic, and the basic change of the new Baldwin concert grands, already out of the factory, will be something to watch carefully.

This listing of mere change in music study could go on and on. Teachers are aware of the changes, and feel the demand that they change too. They respond with spirit and sacrifice. They

flock to "workshops", and these intensive summer sessions offer a practical answer to busy teachers, exhausted by a year's massive schedule, who need to re-experience music as sounds (not notes), and to re-evaluate daily routine as the laboratory testing of professional skills. Many fine musicians give these workshops in the field, and every month new campuses decide to inaugurate one as a service to their area. For many teachers, "workshop-hopping" is a lively way of life. They encounter the approach of many different personalities and backgrounds. They are first perplexed, then curiously liberated, to find that what one declares as The Way, is gainsaid by another. Some veterans have often treated themselves to the gleeful sight of the professors raging away all morning on whether this trill does or doesn't continue through the duration of the printed note. The truth is, each gladiator is "right", if each has a demonstrably musical reason, and so is the teacher. In this way, teachers outgrow the inferiority feelings left by possibly authoritarian training, and become bolder to apply their own musicality to their lessons.

In this delightful process, the concept of "authority" as "master-discipleship" smooths out and humorously takes a look at itself. Real "authority" rests in honest curiosity, the persistent effort to find out why, a willingness to experiment, and cheerful conversion to a better way, if one is found. Young people are well aware of this new and efficient style of processing information, and a teacher had better play the senior guide and fellow-adventurer. I would never rate this openness to "continuing education" in terms of college preparation. Some new-grads are terribly, stiffly sure of themselves, and some 80-year-old piano teachers I can conjure have mastered a terrible twinkle about their work. The virus of chronic curiosity, which may begin with, or more likely, survive "education", alone decides who grows and who calcifies.

Now for the students themselves—the most fascinating exhibits of open-mindedness are serious self-questioning on the scene. They are keyed to personal challenge today. They want to *take part* in all they undergo. If they "take" piano, they want to improvise as soon as possible. They'll *not* want to be deprived of pedal colors, lush harmonies, flashing arpeggios, till "later on". The new channels of school work have "programmed" them for rapid and retentive absorption of long streams of exact information, and they'll be impatient with repetition of any sort.

Here's new light on "practicing" an instrument. How deviously a good teacher must fortify the necessary repetition to build skill with good reasons for each trial. And students today are maddened by words, *per se*, having perceived that many of them say little. They want to play and hear sounds, not words, and teaching "by rule" will simply find the teacher "playing herself back" at the next lesson. Ponder the little "joke" they've been circulating this year: Q.

Why does the bee hum? A. Because he forgot the lyrics.

Today's students need to cover much music, ingenious music but easily assimilated, with plenty of variety. A beginner ought to have at least 6 pieces in the reactor at any one time, revolving from review to just-learning to what's-for-tomorrow. They demand all the sounds the piano has to offer, and varied dynamics, touches, pedal effects, must be taught early and called by consistent names. All that was once crowded into a cupboard marked "later on", must be made available very early in the lesson process in a way appropriate to their age and experience. Simply don't underestimate that "experience": it is vast by age five and infinite in its potential. Children simply will not settle for less. "They won't practice", you say? It's not that we're challenging them too much, but not enough for their racing minds.

Not that teachers need ever step aside for computers—on the contrary. More than ever, young people need an adult's complete attention once a week. This objectively sympathetic relationship is the correct one for music teacher and student, particularly during the teens, and it has a stabilizing effect often worth ten times the price of lessons.

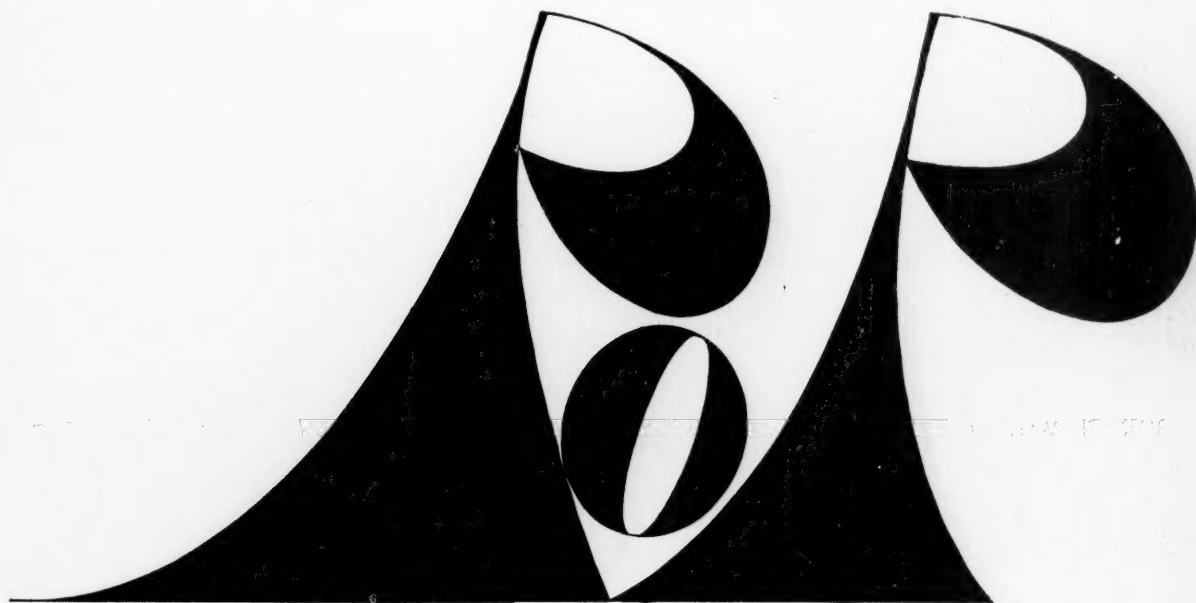
Young people need more and more the simple reassurance of routine. Something that recurs the same time every week, patterns swiftly learned, and repeated with noticeable improvement, may act like anchors in a fast-moving stream of self-doubts.

So lessons must be more tightly planned, and delivered with the fascinating pace of an actor—the equal proportion of sounds, silences, and words, that commands and holds attention. There's plenty of *psychological* "time", even in the dwindling half-hour lesson period, if we use it in this compact, inter-reactive way.

This survey implies some special watchpoints for good teachers. The very environmental changes that produce swift absorption in children tend to divorce brains from bodies. Young people function as perceivers—eye, ear, brain racing—while the body remains passively inert. But rhythm is still the mover of music, and the source of lasting impressions in learning music. The teacher must, more than ever, take care that the experience of rhythm does not remain in the small muscles. Don't lose an opportunity to "act out" the music, moving as it moves—stepping, swaying, jumping. Teach phrasing for what it means to the composer, the "sending" of rhythm by strong and weak bars, a coiling and uncoiling from loose places to tight places and back again.

The a-rhythmic aspect of young people's experience today shows most in the way they will grab and hit the piano. Hard tone is nothing new, to be sure, but it now seems especially symptomatic. Our little "go-go" people must learn, consciously and repeatedly, to *let-go*, if only for the vital instant when the key must rise and the muscles uncontract for "another go".

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THE YEAR IN POPULAR MUSIC

BY GENE NELSON. The true excitement of today's popular music is in its daring. Today's brightest new sounds have been achieved by what might be called "amalgamation."

When I speak of "bright, new sounds," I do not mean the *Yeah-Yeah* variety, I hasten to add. I don't mean the wailing, the repetition, the lack of musicianship which currently passes in some quarters for a hit tune or a hit arrangement—despite the fact that occasionally such works may be played by the Boston Symphony!

Instead, I speak of those individuals and groups who have enough musical background to allow them to take liberties with all kinds of music, and thus to come up with something fresh and new; people like Herb Alpert, whose *Tijuana Brass* combines the best of the Mexican mariachi sound with old-time swing, and has a drive all its own. Or the "Swingle Singers," who have made a name for themselves not only by their true professionalism but by their commercializing the old game which musicians have played ever since Toscanini hummed along while he was conducting Beethoven's *Pastoral*, that of singing the orchestrations of classical music just for the fun of it. And, when the "Swingles" jive off on Bach or Mozart, with a few licks of their own, there is no doubt but that they are really having fun!

It is this adventurousness on the part of singers and musicians who have had, most importantly, some definite musical training, this opening of various doors in order to find something new, which makes the cream of today's music exciting—and, by contrast, underlines the sheer lack of inspiration in the major

portion of what is currently being processed on wax for the teen-aged multitudes.

The purists, of course, do their ritual screaming when their hallowed classics are tampered with, forgetting, perhaps, that a man such as Haydn, for example, was often the Herb Alpert of his day, who dealt with the "Dixieland" of his own century in his lighter moments, or that Beethoven himself wrote almost a parody of Bach in his *First Symphony* and was occasionally willing to mimic other composers before he got really serious, or, above all, that many of the greatest musical "styles" have evolved through one man's putting together certain elements of the kinds of music he heard around him and thus creating one uniquely his.

No one could say that the way Herb Alpert plays trumpet does not owe much to Louis Armstrong or Harry James, or that they, in turn, did not owe much to the cornetists of the New Orleans streets and the travelling circuses of an earlier day. And all of these men took what they found, "slipped it through a horn," and found their own place in today's music.

That's it: to find the place—to know what you are doing, to have a solid background of training and experience, and then to go further than anyone has ever gone, to make something which has never been heard before. Whether it be in popular music or the classics, that is the way it has always been. That is why there is always a sense of recognition, as well as a sense of awareness of the presence of something bright and fresh, when a true talent comes along. And that is, perhaps, why music remains universal. □



PERCUSSION DISCUSSION

BY RUPERT KETTLE. To state that the instruments of percussion have become of increasing importance in both American and European musical cultures over the past fifty or sixty years is to make an obvious assertion of fact, but one of which most listeners and, shamefully, members of the critical community have taken little cognizance. On the one hand, we find Stravinsky's incredible use of drums in his *Soldier's Tale* of 1917; Varèse's *Ionisation* for a thirteen-man percussion ensemble of 1931; many works using the instruments either exclusively or, at least, extensively by such as Cowell, Hovhaness, Cage, Harrison, and many more; and, finally, virtuoso soloist percussionist pieces such as the *Zyklus* of Karlheinz Stockhausen and the *27'10.554"* for a *Percussionist* of John Cage. On the other hand, jazz music has midwived what may be the most interesting percussion usage ever heard, one stemming from the wedding of African rhythms and American military drum techniques and evolving into the so-called "independence" techniques, in which a single performer may maintain as many as four rhythmic lines simultaneously. The great jazz drummers who have participated in this evolution (Dodds, Krupa, Catlett, Rich, Webb, Jo Jones, Clarke, Roach, Elvin Jones, and others) must certainly be counted among the most inventive musicians of this or any other century.

As above, however, an average listener is usually totally unaware of the very nature of percussion instruments and completely ignorant of what constitutes proficient operation of them, a situation which becomes blatantly offensive when said average listener happens to be a music critic, that is, by dictionary definition, "A person skilled in judging the qualities or merits of some class of things . . ." How often have we read one or another of our critics, whether of serious music or of jazz, treating the subject of percussion with cute flippancy (perhaps for

the benefit of his readership, so that its members may smugly justify their inability to figure out just what may have been going on in a particular concert), or attempting to get off the hook by making ill-use of a handful of quasi-technical expressions but somehow not really saying anything? How often? Far, far too often. And how many performers are there taking advantage of this situation, getting away with performances that range from shoddy to downright terrible, month after month, year after year? Again, far too many.

There would seem to be two easily discernible segments of the listening public for whom percussion music has no appeal or, at least, is not to be taken seriously. These are the Snobs and the Entertainment Seekers.

The former group somehow has it that music began three to four hundred years ago in western Europe, most particularly Germany, and ended there roughly seventy years ago. Members of this group seemingly shy away from any innovations, and not much can be said to help them.

The Entertainment Seeker's position, however, should be looked at a little more closely, due to the fact that there is a much greater theater experience in a concert than any of us might care to recognize. This causes the poor percussionist, if he is noticed at all, to be an object of pure visual entertainment, a virtual vaudevillian, as it were, and no more, which is all well and good but doesn't have too much to do with music. This occurs also in jazz music, but in a slightly different form.

A listener is apt to experience some sort of process of identification with the hard physical work of a percussionist, then, through a kind of transference, turn this into a so-called "emotional" experience, which is not so much emotion but just rather juvenile physical kicks. Our listener is certainly entitled to this if he so desires, but he really should refrain from associating

it with music in any way. (This may and should be applied to jazz music as a whole. Is the "soul" to which the jazz fan so frequently refers really "soul" or just something to which to swivel his hips?)

Examples of the above two "theater" outlooks may be given:

In January of 1965, I attended an excellent recital led by the percussionist, Max Neuhaus. The first performance of the evening was of Stockhausen's long and noisy *Kontakte*, and found Mr. Neuhaus surrounded by a great battery of instruments of all descriptions and sizes; his cohort, pianist James Tenney, also had a few miscellaneous percussion instruments with which to toy around; in the center of the stage were two Chinese gongs of variegated pitch and size. During the execution of the piece, both players banged and crashed and jumped around almost continuously, accompanied by electronically produced sounds; at one point, they both ran frantically to the two gongs, played on them for awhile, and then ran just as frantically back to their respective instruments. The audience loved it all and the performance received the heaviest applause of the evening.

Following was a reading of Mauricio Kagel's *Transición II* by Phillip Corner, piano (keyboard) and Mr. Neuhaus, piano (interior/exterior), again with electronic sounds. This piece is not quite as flamboyant as the *Kontakte*, and the audience began to get restless. The day was saved, however, with the arrival of the section in which the percussionist is obliged to lie down, on his back, beneath the piano and play on its underside momentarily, a maneuver which Mr. Neuhaus executed gracefully. The audience having been thus entertained, the performance was greeted enthusiastically.

The final piece on the program was a realization of the timpani part from John Cage's *Atlas Eclipticalis* by Mr. Neuhaus, while Mr. Corner performed from the *Winter Music* of the same composer. In both of these pieces, sound production is never excessive in any respect; the stage was stark, containing just the piano on the one side, the four drums on the other; the performers' movements were slight. The performance's conclusion found very

little applause and even several boos—the only ones of the evening.

The above description, I feel, offers presumptive evidence that an audience of "serious" listeners may really be more interested in visual stimuli and/or downright entertainment than in music, and rather than dwell on it, I'll cite an example of the same thing's occurring in jazz music:

The second half of a jazz drum workshop held at New York City's Hunter College in November, 1965, opened with an amazing performance by the Boston drummer, Alan Dawson. Mr. Dawson, while not too well known, is one of the finest drummers in jazz music today; he is also a fine percussionist, being a proficient timpanist and keyboard player; he is also an aware, well-informed musician; he is also one of the country's most respected instructors, teaching both privately and at the Berkely School of Music in Boston. In his playing on the night in question, Mr. Dawson evidenced a flawless technical facility, but also demonstrated his fine musicianship, making his performance into a musical whole rather than just running through a lot of meaningless pyrotechnics. The audience was not especially impressed.

Dawson was followed by Art Blakey, a comparatively poor drummer/musician, but one who must be considered of importance because of the influence he exerted on younger drummers at one time. Mr. Blakey's playing was typical and, with the exception of eight or sixteen measure interjections of one of his favorite tricks (eighth-note triplets on the snare drum, broken by a swat at one or another tomtom once in a while), sounded like a poor imitation of Gene Krupa's *Sing, Sing, Sing* of thirty years ago. But he *worked*; he put in ten minutes of real, hard, physical labor, certainly earning every nickel he may have been paid. And, naturally, the perspiration-drenched Mr. Blakey received a long, enthusiastic ovation, one heartier than had been heard all evening. Was anyone in that audience looking for any sort of percussion playing ability and/or musicality? Hardly.

Assuming the reader to be desirous, by now, of checking his Entertainment Seeking urges and taking percussion music somewhat seriously, what are some of the things that separate the artist/percussionist from the plain, old, slam-banging drummer?

Since "percussion" has to do with the striking of an object with another, the first point to watch for would seem to be a player's manner of hitting a surface. A well-trained percussionist will automatically strike an instrument with what may be called a glancing blow, that is, the stick or mallet will be snapped back from the struck surface as soon as it has made contact with it, in order that it may vibrate freely. There are, of course, times when a striking implement may not be pulled away from an instrument and may even remain in contact with a surface after it's been struck, this being done for the obtaining of a particular sound. However, there should be no trouble in telling when this is the case and when a performer is simply a poor one.

A percussionist's execution of sustained effects, or "rolls", is usually a

good indication of his instrumental proficiency. The roll used on the snare drum and occasionally on tom-toms is of "double strokes," that is, two notes are played with each hand in rapid alternation. The one used for the keyboard instruments, the timpani, larger non-specific-pitch drums, and most idiophones is of "single strokes," that is, one note played with each hand in rapid alternation. In either case, the sound should be even and smooth with neither hand predominating, but one often hears a poorer player getting away with rolls that seem to progress by fits and starts, and which seem to be all right hand.

Many jazz drummers employ what one authority has called a "scratch roll" on the snare drum, digging the sticks forcefully down into the drum-head in rapid alternation; many legitimate percussionists produce a similar roll, indicating that they probably spend more time than is necessary with the keyboard instruments and not nearly enough time with the snare drum and related instruments. The employment of such a roll is a sure sign that a performer is inept and probably poorly trained in one very important area of his craft.

As with an instrument, musical elements can be easily judged in percussion playing, interpretive ones for the legitimate percussionist, creative ones for the jazz drummer, matters of touch and taste for both. Rolls may tell much about a player's ability here, also by the speed at which they are played. This speed, of course, should be determined by the pitch of an instrument, its size, and the tension of its head if a drum is being played. Players in amateur symphony orchestras, for example, may often be heard to play rolls on the low F of a twenty-eight inch timpano at the same speed at which they'd play rolls on the high F of a twenty-five inch drum, producing a muddy nothing of a sound.

The jazz drummer's musicianship will be evidenced by his support of an ensemble, his sense of shading and dynamics, and his ability to "feed" a soloist while still maintaining what is usually a multi-rhythmic background. (At risk of starting a controversy, it may be said that, because of the great deal of responsibility given him, and the aural awareness needed to accept it, the average jazz drummer is usually a much finer musician than his legitimate percussionist counterpart.)

It should be noted that there are players who do little to help us ignore the sideshow aspects of percussion playing. Readers who would musically evaluate a performer's work would do well to remember that stick-twirls, great melodramatic swipes at an instrument, most fancy cross-stick work, and all of the other show-biz gimmicks are completely meaningless and are often used by poorer players to hide their lack of any real ability.

As sounder judgment on the part of listeners will help raise the standards of percussion playing, so too will the level

of teaching which is developed. Fortunately, a relative handful of teachers have been at work for the past few years, producing a fine group of players, many of whom are now teachers themselves, a kind of mushrooming which should cause the next generation of percussionists to be the finest yet seen. Some of the teachers to whom I refer are Henry Adler and Jim Chapin (drums and related instruments); Phil Kraus, Doug Allen and Elden Bailey (keyboard); and Alfred Friese and Saul Goodman (timpani).

Unfortunately, the percussion standards in our music schools are still pitifully low, generally speaking, and it is to be hoped that something will soon be done about it. Also, perhaps because so many kids these days want to play drums, an awful lot of shylocking has been going on, and many poor drummers have suddenly become "teachers," seemingly to cash in on the big boom (no pun intended). As these people are exposed, they're sure to disappear, but parents with children who suddenly want to be drummers so they can play in a rock 'n' roll band, or some such, would do well to pick a teacher carefully.

Finally, composers who write heavily for percussion might take a minute or two to think about just what may be done to help raise the performing standards of the instruments. The serious writer, of course, is used to dealing with legitimate percussionists, but in doing so exclusively he is denying himself a truly expansive range of tone color and technical possibilities, especially with the instruments of non-specific pitch. It is unfortunate but true that the average legitimate percussionist is usually by far an inferior performer on the drums and related instruments to the jazz drummer. The composer who would broaden his spectrum would do well to spend an evening or two listening to the almost infinite subtleties of nuance incorporated into the playing of a jazz drummer like Elvin Jones or Max Roach. He would also do well to arrange an appointment for a discussion/demonstration of techniques with a virtuoso performer like Louis Bellson or Buddy Rich. I'm sure the discoveries so made would eventually cause more and more challenging percussion music to be written and, again, help raise the standards of performance on the instruments.

It is hoped that lay-listener readers of this article may come to be a bit more discerning in listening to percussion music, and to take it a little more seriously. John Cage wrote in 1937: "*New methods will be discovered, bearing a definite relation to . . . present methods of writing percussion music. . . . As soon as these methods are crystalized . . . the means will exist for group improvisations of unwritten but culturally important music.*"

This exciting potential music has not yet quite come into being in almost thirty years, owing to public apathy and inadequate percussion education. But it can. Will it? □

Don't forget the adults!



BY LELAND B. GREENLEAF, President, C. G. Conn, Ltd. There is a great need today, more than ever before, for the use of music as an adult leisure-time activity. Millions of adults who played in the school band or orchestra when they were students dropped music completely when they got out of school... primarily because there was no musical organization available for them to play in, and because *they had no guidance or knowledge of how to start their own group*: groups such as brasswind quartets, woodwind quintets, string ensembles—yes, even small chamber orchestras of mixed and sundry instrumentation; groups in which adults could perform *after they get out of school because they like to do it!* With the workweek becoming shorter and shorter (the 30-hour workweek seems to be a reality in some industries), sociologists believe that many people are simply not prepared to handle their own leisure time.

The Conn National School of Music was founded in Chicago many years ago, under the supervision of Innes, to train men to become concert artists and professional music educators. This was the first school of its kind in this country, and there was certainly a great need for this. Yet today we have additional needs. With the vast number of students who are studying music in our school systems today, we know that most will not become professionals, but will enrich their lives greatly through the cultural benefits and enjoyment which music offers. Not everyone can get into a symphony orchestra, and we know that we cannot train *every* student with the purpose that this will be his vocation... for music affords a great deal even if one does not make his living from it.

Years ago my father had a "family orchestra" and we rehearsed every Sunday night. I should really say we "per-

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CINCINNATI'S EXPOSITION FOR NEW MUSIC

BY TIMOTHY MILLER. At Cincinnati's Second Exposition of Contemporary American Music, May 13-22, talented younger composers in various stages of development had the opportunity to hear their new works played by first-rate ensembles. A collaboration of the College-Conservatory of Music at the University of Cincinnati and the Cincinnati Symphony Orchestra, the exposition was made possible by a grant from the Rockefeller Foundation. Other organizations participating were the Cincinnati Civic Ballet, the University of Cincinnati Modern Dance Company, and the Greater Cincinnati High School Band. Primary emphasis was on the reading and rehearsing of new works rather than on concert performances. Reading sessions and rehearsals, all of which were open to the public, outnumbered formal concerts 11 to 4.

The first phase of the exposition was a reading workshop of chamber compositions by student composers from Ohio, Indiana, Kentucky, and West Virginia. Works submitted ranged from beginning efforts to relatively mature compositions by doctoral students. Participating in the workshop were the LaSalle String Quartet and the Cincinnati Woodwind Quintet, both resident at the College-Conservatory of Music, and the College-Conservatory Chamber Singers, under the direction of Lewis Whitehart. Following three reading sessions on May 13 and 14, devoted respectively to chamber music for strings, woodwinds, and voices, a concert of the outstanding student compositions was heard on the 15th. At the close of the concert, Mrs. A. B. ("Dolly") Cohen, prominent benefactor of the arts in Cincinnati, presented an award of \$500 to Morris Knight, a doctoral student and instructor at Indiana's Ball State University, whose *Instances* for woodwind quintet had

been judged the best composition submitted to the workshop.

With characteristic spontaneity and generosity, Mrs. Cohen decided, after having presented the award to Knight, that she would also like to make two additional awards of \$100 each to the composers of the two works judged best in the string and voice categories: to Randell Croley of the University of Louisville for his *Thesis* (1963) for string trio, and to Thomas Multner of the University of Cincinnati for his women's chorus, *The Crying of Water*.

Preceding the final chamber music session on Sunday afternoon, the exposition was opened officially by Dr. Jack M. Watson, Dean of the College-Conservatory of Music, who welcomed composers, performers, and the public to the University. Max Rudolf, Music Director of the Cincinnati Symphony Orchestra, made some illuminating remarks on the performance of contemporary music. Citing statistics for the Leipzig Gewandhaus Orchestra under the directorship of Mendelssohn, Rudolf pointed out that at least half the works performed are now forgotten. "Many of these forgotten works were well worth a hearing," he said. "One should not constantly be asking about a new work, 'Will it last?' Even great musicians sometimes fail to assess the value of a new composition. On first hearing, Richard Strauss found Brahms' *Third Symphony* weak. Only after the third hearing did he revise his opinion."

The second phase of the exposition began on Monday morning, May 16, when the Cincinnati Symphony Orchestra held the first of eight rehearsals devoted to the intensive study of new compositions by ten young American composers. Individual reviews of six of these new works appear below. Of the remaining four works, this writer heard three. Beatrice Laufer's *Cry!*, an orchestral prelude, which she describes as a continual series of imperative calls, proved expert and effective, somewhat in the manner of background music for a melodrama. Barbara Kolb's *Sequela for String Orchestra* failed to make a clear impression of any kind.

Four Movements for Chamber Orchestra by Phillip Rhodes, a graduate student at Yale and Ford Foundation Fellow in Composition for 1966-67, won a prize at Tanglewood in 1962. Clarity of line and statement were its principal characteristics. Leslie Thimmig, also a graduate student at Yale, contributed a

Suite for Chamber Orchestra.

Friday evening, May 20, was devoted to two new dance works. The University of Cincinnati Modern Dance Company

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presented $\frac{\infty}{\infty} = 0$ (any number divided

by infinity is equal to zero), with choreography by Lucette Comer to Robert Palmer's *Piano Quartet*. An excellent performance of the quartet by Harold Lewin, piano; Ronald Konieczka, violin; Erik Kahlson, viola; and Roy Christensen, cello, lent interest to the work, which did not live up to the suggestiveness of its title.

Jessica, a modern ballet with choreography by Oleg Sabline and jazz music by Dave Matthews, proved a much stronger work. An imaginative dramatization of adolescent courtship, the Cincinnati Civic Ballet and the Dave Matthews Dectet joined in the performance of this lively and enjoyable piece.

Two distinguished bandmen, Frank Simon and Ferde Grofé, were guests at an afternoon band concert, May 22, which proved the exposition's most popular program, with full coverage by local press and television. Simon, a native Cincinnati, played cornet for seven years in the John Philip Sousa Band and later founded the Armco Band (Armco is an abbreviation for American Rolling Mill Company), which played over the NBC Radio Network for more than a decade. He also founded the Band Department at the old Cincinnati Conservatory of Music and served as its head for twenty years.

Grofé, famous for his band compositions and for his association with Paul Whiteman and George Gershwin, was also at one time chief arranger for the Armco Band. A recent stroke has confined him to a wheelchair, from which he conducted his own "Mardi Gras" from the *Mississippi Suite*. The exposition audience gave him a standing ovation.

Simon conducted two works and was awarded an honorary Doctor of Music degree by the University of Cincinnati's President Walter C. Langsam. Two bands played during the afternoon—the Greater Cincinnati High School Band under John W. Worrel, and the College-Conservatory Exposition Band under Ernest N. Glover. Included on the long program were five compositions by school composers-in-residence under the Ford Foundation-M.E.N.C. program: Karl Kroeger's *Variations on a Hymn by Billings*, Monte Tubbs' *Three Variations on a Short Theme*, John Davison's *Symphony for Band*, Lew Miller's *Ronda da Camera*, and John Chance's *Incantation and Dance*.

At a concert Saturday evening, May 21, the College-Conservatory Orchestra, under Thomas Mayer, played two American classics, Ives' *The Unanswered Question* and Harris' *Third Symphony*. The College-Conservatory Chorale, under Lewis Whitehart, sang Schoenberg's difficult Opus 50 for chorus a cappella and joined the orchestra for the first

local performance of Robert Starer's *Ariel*, which the Cincinnati *Enquirer's* Henry Humphreys found the high point of the exposition.

A leading musical center for more than a century, Cincinnati has a conservative musical audience which has grown up hearing the classics of the symphonic, operatic and choral repertoire. Fortunately, there is also a modicum of interest in new musical developments. The city has enjoyed the leadership of several conductors who have championed the cause of new music—Leopold Stokowski, Fritz Reiner, Eugene Goossens, and now Max Rudolf. The Taft Museum has a New Music series, and the LaSalle Quartet introduces many new compositions to Cincinnati, some of them avant-garde. The two Expositions of Contemporary American Music (the first was held in May of 1965) have given the city a new means to keep up-to-date with musical thought and have proved valuable in calling attention to worthwhile works that would otherwise have remained unheard.

Symphony No. 3 (Louis Calabro): Calabro, a graduate of Juilliard, has received two Guggenheim Fellowships and the 1961 Alice M. Ditson Award for the performance of contemporary American music. Since 1955, he has taught at Bennington College.

Symphony No. 3 is in the one-movement form which the composer finds "most challenging in the formalistic sense, in that contrasting sections become an integral part of the form rather than an arbitrary part." There are eight contrasting sections. Unifying a large work in one movement is an old problem to which solutions have been offered by Liszt, Franck, Sibelius, and Vaughan Williams, to name only a few composers. The crux of the matter is the means by which the work can be unified in order to maintain the identity of the whole and to avoid a fragmented, rhapsodical effort.

Calabro's opening theme, which he calls "quasi-Gregorian chant," is used as a melodic device to hold his symphony together. The vibrant rhythmic treatment and a sense for rich orchestral sonority create many interesting moments.—James Riley

Sinfonie 1962 (Stephan Grové): Grové, a native of South Africa, studied composition with Walter Piston and Aaron Copland. He now teaches at the Peabody Conservatory. The work of a fine craftsman and a mature artist, his *Sinfonie* is not radically modern, but has novelty sufficient to interest the professional musician or the general audience keen for new developments.

Maestro Max Rudolf worked, as usual, with great care for the details of this refined score, which approaches a chamber music style. Alto flute and solo string quartet had beautiful solo parts.

Though not lacking dramatic episodes, intimacy and human warmth are the leading characteristics of this music.

Cyclic use of musical material lends it unity. However, the repeated occurrences of similar lyric passages, though contrasted with dramatic episodes, result in a kind of fatigue and gives the impression of a lack of variety.—Jeno Takacs

Concerto for Violin and Orchestra (Morris Knight): A native of Charleston, South Carolina, and a graduate of the University of Georgia, Knight is currently associated with the music department of Ball State University in Muncie, Indiana. Prior to that, he was program director for San Francisco's classical music station, KSFR-FM.

The concerto, scored for large orchestra, is pandiatonic in organization. It is essentially a very romantic work and one that is curiously dated, since Knight is a relatively young composer. By dated, I mean that it belongs to the first quarter of the century, with thick orchestral sonorities, sweeping melodies, and extended sequential treatment.

A youthful work, it promises better things to come, as Knight undoubtedly will develop a more concise style. The excellent soloist was Homer Holloway, professor of violin at Georgia State College in Atlanta.—James Riley

Variation (Walter Mays): Mays, a native of Jackson, Tennessee, is a graduate of the University of Cincinnati's College-Conservatory of Music, where he is now pursuing doctoral studies in composition. *Variation*, perhaps the most avant-garde composition of the exposition, is a six-minute composition for huge orchestra. Orchestral color is the primary factor determining the structure and motion of the music. The resulting sound is a steady flow of changing colors, which forms a kind of melodic line. Though somewhat influenced by Ligeti's similar experiment, the composition shows originality, a high degree of organizational skill and versatility in the handling of orchestral events. Not emotional in the traditional sense, these electronic-like sounds are expressive and impressive.—Jeno Takacs

Music for Orchestra—with electronic tape (Elliott Schwartz): Schwartz, a native of New York and a graduate of Columbia University, now teaches composition at Bowdoin College. *Music for Orchestra* was premiered earlier this season by the Portland (Maine) Symphony. The composer states that the work is an extended single movement based on a few short motives which either are stated successively or interrupt and collide with one another. The tape presents a barrage of antagonistic noises to be considered not as accompaniment, but as an integral part of the work.

I found this composition one of the most imaginative and provocative of the entire exposition. On first hearing, the stereophonic tape seemed to dominate the orchestra, but on second hearing, it seemed to merge into the total fabric, although at times rather violently. The

(Continued on page 74)



The of STORY A BUGLE

VETERAN BUGLE
GOES TO SMITHSONIAN

BY JODY C. HALL, Chief Acoustical Engineer, C. G. Conn, Ltd. A bent and battered bugle that may have cost the government \$5 in 1918 when it went to war with Hartley B. Edwards, has gone to the Smithsonian Institute because it's one which sounded the final *Taps* for World War I for General John J. Pershing.

But Edwards can go right on waking up Denison, Texas, with *Reveille* every morning as he has for 47 years because he has a new bugle. Conn Corporation, which made the original, provided a brand new one though the company hasn't manufactured such an instrument in years. The reason they did was that Edwards was torn between accepting the Smithsonian's offer and giving up his cherished companion. The new one, he discovered, blows much better. He hadn't been able to remove the mouthpiece on the old one for years and it was soldered in many places!

The bugle derives from the shofar, one of the medieval instruments which is still heard today. The shofar is made from a ram's horn, straightened out and flattened with a mouthpiece formed at the tip, and is used ritualistically in the synagogue. It is reputed to be a difficult instrument to blow, but when Edwards was shown the one in the company's instrument museum, he blew it loud and clear after only a couple of fluffs. Had he practiced, there's little doubt he could have reached the second, third and perhaps the fourth partial tone of which the horn is capable.

The brass bugle emerged in the mid-18th century as a signalling instrument in the British army. It soon found a wider purpose.

James Hyde, in 1799, with his colleague F. Fraser, composed and arranged music in two and three part harmony, such as the *Retreat* and *Last Post*. They wrote a spate of military marches during that warlike period and bugle bands were used alternately with regimental bands in parade. Indeed, a bugle band was sometimes considered more useful on the march than the regular band or drums and fifes, because the bugles could be heard three times farther down the column than the reeds and saxhorns.

The Prussians had their own bugle

which they called the signal horn. But the French were not acquainted with the instrument and, as a matter of fact, are reported to have fired on a British truce flag at St. Lucia in 1778 because they misunderstood *Parley* for a warlike gesture.

The bugle, after its first spurt of glory, however, was to be forever in the shadow of the aristocratic trumpet. About the time of the signing of the Magna Carta at Runnymede, the instrument called the cornet became the favorite of composers and musicians. Incorporating the virtues of both the bugle and the trumpet, the cornet and, later, the fluegelhorn, have continued to challenge the trumpet's position.

While the bugle is best known for the prayerful call *Taps*, there are more than 150 bugle calls on record. Edwards explains that *Taps* is not an offspring of *Tattoo* as many people think. The latter call came from the Dutch who called it "tap to" meaning, "turn the tap 'to' and cease the night's beer drinking." It's the call used about 9 p.m. to get troops back to quarters wherever they may be.

Edwards has gathered up the words to dozens of calls. For instance, *First Call* which precedes *Reveille* by 15 minutes, goes like this:

*Rally ye horn skinned buglers,
Cold chilled trumpeters
Field music all,
Others take care
That you repair
Ready where
Your answer to First Call.*

Drill, if sung, would be:

*Get them out, Corporal Krout.
If you can't get them out,
Then put them in the mill;
Get them out at a rout,
Get them out with a shout,
Outside you soldiers for a drill.*

To Horse:

*Get to the picket line and get your horse,
You are to get him where'er he may be,
Of course.*

Reveille (old version):

*All out do you hear?
All be of good cheer,
All wash and see clear,
Stop yawning.*

*All hurry and dress,
All make a rough guess,
All say what's for mess
This morn.
This means the captain's flunky,
The men on pass and bunky.
All others need not monkey
For reveille's half gone.*

Mess (World War I version):

*Soups, soupy, soupy,
Without a single bean,
Coffee, coffee, coffee,
Without a bit of cream,
Porky, porky, porky,
Without a bit of lean.*

Finally, Edwards has collected several versions of *Taps*. There is the familiar:

*Day is done, gone the sun
From the hills, from the lakes,
From the skies,
All is well, safely rest,
God is nigh.*

And another:

*Fades the light,
And afar
Goeth day,
And the stars
Shineth bright,
Fare thee well,
Day has gone,
Night is on.*

Taps is said to have been written during the Civil War when General Daniel Butterfield complained that the call "extinguish lights" was much too formal. On July 2, 1862, he called his bugler to his tent and handed him seven bars of music written on an envelope and suggested he play it for the last call of the day. It was officially adopted by the army in 1874.

Taps is a long, slow one when played properly, says Edwards, who admits he still gets choked up when he performs it. "It reminds me of that day when they told me General Pershing wanted me to play *Taps*. It was 11 o'clock in the morning", Edwards says. "I stalled a minute, and then I played it, still not knowing why. Then some Frenchmen came rushing in saying 'Finì la guerre' and I understood the armistice had been signed."

"We really thought there would never be another war." □

NEW CHALLENGES FACE AMERICAN SINGERS!!



BY MARIA DE VARADY. The career of a singer is more challenging today than it ever has been and the artist must be better prepared to meet it. The forces in our cultural milieu work in an almost mathematical ratio, what with increased interest in opera, the vast expansion and development of cultural centers in the United States and Europe, coupled with the growth of television, musical motion pictures and recordings throughout the world. With longer opera and concert seasons, and nearly four billion dollars being spent on musical centers in the United States alone, audiences are becoming astute and, consequently, more demanding.

As the public's taste broadens, its values become more meaningful, and demands more critical. As a result, the achievement goal of the performer becomes more challenging in that today the singer has to be a complete artist in terms of vocal artistry, musicianship, general culture, history, dramatic interpretation and appearance as well.

Audiences have learned to react to many aspects of artistic achievement. It is therefore important for a singer to become a completely rounded artist. For example, the opera singer must study the history of the period in which an opera is set. This should include visits to museums showing paintings of people of the period. Backgrounds can also give color to an operatic interpretation. Make-up hints and costuming can all be influenced by authentic art of the period. If the opera is based on an earlier literary

work, it is valuable to read the original book or drama and, if possible, to see performances of either the drama or the opera and listen to records.

But to be a singer one must still start with the voice! Teachers naturally find it more satisfying to work with young people who have innate talent. But sometimes it is equally interesting to work and bring out latent talent that has been hidden by vocal faults, lack of security or psychological problems. I sometimes spend as much time instilling self-confidence in a student as teaching vocal technique.

It is important for young students to be aware that the body is the instrument, since good vocal production is based on proper breath control, and therefore good health is a *sin qua non*. If they are serious about a career, they must keep good hours, eat a nutritious and healthful diet, avoid smoking, participate in some physical exercise—in other words, avoid all abuses of their instrument. While they are developing their voices, students should study languages, and if possible another musical instrument.

A musical background is an important plus for any singer. At seven years of age I made my debut in concert as a pianist. When my voice was discovered, my musical background was of enormous benefit, for I was also fortunate in having had the wonderful opportunity of studying with such musical greats as Ernst von Dohnányi, Emil von Sauer, Franco Capuana, Victor de Sabata, Giuseppe Berteli, and Bela Bartók. Because of this, as the youngest coloratura ever to be engaged at the Vienna State Opera, I could hold my own; and, in teaching my vocal students, I am able to pass on to them not only the knowledge of these great musicians, but my own personal experience as a singer.

Many students who pass through my studio are concerned with a future in opera, but there are many other areas in which they may make their careers, whether it be in operetta, motion pictures, radio, television, records, or teaching. In opera alone audiences' tastes in repertoire change from time to time, whether it be an emphasis on Wagner

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FRATERNITIES AND
SORORITIES:

MEDIATE!

"Something there is
that doesn't love
a wall."—Robert Frost

BY SUSAN B. HUETTEMAN. So often there is a wall of misunderstanding in the college-community relationship which is the result of lack of communication. The Administration, concerned with the overwhelming growth of the institution, must play politician and philosopher—a time-consuming position that leaves little for emotional relationships with the community. Consequently, the town may feel that the college is indifferent to civic matters; personal relationships are often lost in the velocity of academic "industry".

Individual departments may offer clinics, lectures, concerts, or adult education courses for local participation or consumption. In most cases, the faculty member donates his time and talents; the institution seldom receives reimbursement for the use of their facilities and payment of their custodial staff. They fail, however, to reach the community on a personal level.

The alumni association has always been a powerful representative of the college in the area of finance. Their primary concern is the graduate—as is the prospective student the concern of the far-penetrating admissions department. Where is the common ground for the institution and the local people? Is there a way for them to communicate?

Yes! The sorority or fraternity can play an immeasurable role as a public relations liaison. The community and academicians have no better vehicle for cooperative understanding than these organizations.

A mutual respect and understanding between the organizations and the Administration must first be established. Enduring success is dependent upon the willing cooperation of the collegiate and alumni chapters of the organizations.

The collegiate members can relay

attitudes, needs, and goals of the college. The alumni can arouse community interest and support quickly, for they themselves are part of the community. Whereas an individual will ignore an address by a college Professor, he will usually listen to the ideas and accept the actions of one of his fellow citizens with less prejudice. The projects of the young collegians will gain stature and attract local interest if they have the sponsorship of the local alumni.

"When in Rome, do as the Romans do" is still a very hard and fast rule in most communities. It is essential for a harmonious co-existence of college and community that a few "Romans" are working with the academic institution.

The collegiate chapter further benefits in the mature guidance that the alumni can give them. In the case of the professional organization, the young aspirant can freely inquire about the difficulties that lie ahead in his chosen field. He can confide his insecurities and gain a realistic perspective of his future. The alumni can share the "ins and outs" of the field and counsel the youth in his choice of essential curriculum.

The alumni can explain the dangers of over exuberance and blinding dedication when a new career is begun. They can demonstrate the value of social relationships in successful business. The alumni can share the deep-meaning joys of the profession that will sustain the young person as he endures disappointments and frustrations or encounters failure.

This is a reciprocal relationship; the collegiate chapter can give youthful energies and add clever originality to many of the alumni endeavors. These young people inadvertently keep the alums from growing stagnate. They keep the professionals aware of new advances, changes and attitudes. They

put hope and trust back into the adult vocabulary. They awaken routine attitudes with their trusting love of life. They tell us that being young is a state of mind; the impossible becomes at least probable.

The community can use the voice of the alumni to express their needs to the academic world. Civic centers, adult education programs, lectures for organizations, technical consultants for business or industry—all of these should be a college-community project.

However, the traditional "ivory tower" seems impermeable to the average business man and his voice is lost in his misjudgement. The alumni member once again can benefit his community by advising it to take advantage of the talents and knowledge of the college and he can do the college a great service by encouraging the faculty to become a part of the community.

So seldom will a community point with unanimous pride to their institution of higher learning. Too often there are sarcastic rumblings among the natives, "Any University is better than Hometown U." The grass will always appear greener on the other side of the fence to some, but the alumni-collegiate chapters can get rid of much of the crab variety that has been growing between the town and the college.

If there is no chapter of your organization in your community, you can write to the national headquarters requesting the official procedure for establishing a collegiate or alumni chapter. If, for the sake of diplomacy, it might be unwise to create a rival organization, then you might choose to become an advisor, patron, honorary, or associate member of the already established organization.

There has always been a gate through the academic wall. Perhaps your community just needs you to open it for them. □

Arts councils: PHENOMENON of the Year

BY JOHN B. HIGHTOWER, Exec. Dir., N.Y. State Council on the Arts. As a phenomenon of the last decade, arts councils may not be the salvation of string sections throughout the country, but they can help. The lack of qualified string players for our community orchestras is probably an isolated problem for arts councils. It is not beyond their capacity to solve. The reasons are varied. Among them are a new enthusiasm, imagination, and a questioning approach to the traditional methods of instruction and presentation of the arts.

The implications of the arts council development in America are ones which no one can comprehend at this point. Some indication of their effect is already apparent. At the state level, the New York State Council on the Arts, since its formation in 1960, has assembled impressive experience to prove that a growing public for the arts will respond with enthusiasm to performances and exhibitions of professional quality when they are made available locally with minimal support. In 1961 the budget of New York Council was \$450,000; for 1966-67 it is \$905,000. The significance of this increase is not the difference in numbers, but the repeated affirmation of public response to the Council's programs.

The number of events — fully staged performances, master classes, workshops, lecture-demonstrations, consultancies with amateur organizations, exhibitions of paintings and decorative arts, publications and architectural surveys — has tripled while the cost to the Council has decreased. Performing groups touring the state have included some of the best in the world.* In the 1965-66 season, New York Council funds helped support 255 performances of 83 different companies in 106 communities throughout the State.

More enduring than the facts and figures are the people who have been able to see performances and exhibitions

take place in their communities, many for the first time. In addition, specific projects supported by the Council can have lasting effects. In Binghamton and Buffalo last fall, the New York City Ballet acted as a company in residence providing talks, master classes, and a fully staged performance during their brief stay. The result in both locations was a city-wide enthusiasm for dance. In New York City, several promising conductors throughout the state had the rare opportunity to work with the members of the New York Philharmonic under the direction of William Steinberg during a week-long conductor's workshop.

The New York experience is still unique among the states, but Missouri, Illinois and California are rapidly developing their own chronicles of making the arts available to all the people in the state, not just to those concentrated in metropolitan centers. More compelling to the formation of state arts councils have been the grants available from the National Endowment for the Arts which provide up to \$50,000 for any state that can match the amount for use by its own arts commission. The result within a year has been a jump from 27 states with some form of arts council to a current count of 49.

Community arts councils are also on the rise, not only in number but in stability, quality of programming, and wealth. The better ones — St. Paul, Winston-Salem, Mobile, San Francisco, Cincinnati, Fort Wayne, St. Louis, to mention a few — are directed by a potent and entirely new kind of board of trustees. The make-up invariably involves lawyers, distinguished businessmen and prominent members of society, usually women. More often than not, they also include artists and labor representatives as well. The less successful councils tend to be composed of representatives from every arts organization in an area. The result is often a kind of "cultural anarchy" rather than a carefully planned direction for strengthening deserving arts groups and raising standards.

A national organization, Arts Councils of America, was formed twelve years ago as an offshoot of the American Symphony Orchestra League, to provide information and give guidance to both state and community councils. During

the past year, the role of this privately supported organization has become vital and immediate. As their executive director, Ralph Burgard, says "Not even the most ardent supporters of arts councils could have predicted the dramatic increase in activity during the past year. Our requests for advice range from eliminating political appointees on state councils to planning arts centers."

Certainly arts councils are one of the phenomena at the core of our so-called culture boom. They are doing more to bring about an awareness of the constant need for the arts than our antiquated and artistically arid education system has been able to do. The lack of visual education in our schools, particularly at the elementary and secondary level, is appalling. Dance is still considered a form of physical exercise, and the approach to music instruction and listening is not much better. Frequently the arts in our schools are considered strange, esoteric, and even frivolous. The result is traceable through our heritage of neon ugliness and a systematic destruction of beauty, whether in the form of an old building or a section of landscape. In music, our audiences are still pitifully oriented to the nineteenth century.

The work of arts councils is changing the educational presentation and methods of teaching the arts as well as the means of introducing audiences to the sights and sounds of the twentieth century. Instead of concentrating on books and labels and scales, a new and exciting approach is being offered — the chance to see and hear the finest visual and performing arts first hand. Instead of reading about the history of the dance, some of the best dancers in the country are performing today in classrooms. String training, the perennial nemesis of orchestras, is being re-evaluated. Sinichi Suzuki will introduce his method of string instruction to school children in the Rochester public schools this year. The New York State Council on the Arts is cooperating with the Eastman School of Music to make it possible. Perhaps the most important feature of Mr. Suzuki's method is an insistence that he is giving children an opportunity to enjoy playing the violin, not become virtuosi.

(Continued on page 87)

*The Buffalo Philharmonic, the Metropolitan Opera Studio, the Phoenix Theater, the Lenox Quartet, *A Man for All Seasons*, José Limón, Alvin Ailey, Merce Cunningham, the New York City Opera, American Ballet Theater, Robert Joffrey Ballet, the New York City Ballet, Minneapolis Symphony, New York Pro Musica, New York Woodwind Quintet, the Marlboro Trio, *Who's Afraid of Virginia Woolf*, are among the many.



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Musical Quillets

BY ERNST BACON

Of Deliberate Novelty

Of Certain Abortionists

Tonal typesetters, compositeurs,
Arithmeticians, serialeurs,
Juggling the tone-row, with no need to
hear;
What's good for the eye must be good
for the ear.

Deploring tonality, as dated banality,
Scorning all consonance as timorous
nonsense,
So proud of their puissance, in dealing
with dissonance,
With a terrible fear of pleasing the ear.

Of Name and Fame

Non-Sequitur

Talent has sometimes the pride
Not to proclaim its arrival
In "hiding under a bushel," while
Confident of its survival.

Debasing the Currency

In purchasing a name,
The very recollection
Imparts an imperfection
That lames the flame of fame.

Dior-ism

It's business-like now to be bold;
To invent the newly discovered,
To discover the newly-invented,
To extoll the newly extolled.

Of Erudition

Neo-Paderewski-ism

The pianists have long
Cut short their hair,
But the scholars now wear
The long airs of learning.

Majority-Rule

To say something as briefly as possible
Takes doing, these days, when
A thousand words are weighed in the
scale
And add up to more than ten.

Of Pedagogy

Curricular Change

The modern professor,
As learning gets thinner,
Must furnish the appetite
Along with the dinner.

Propaedeutics

In teaching the arts, they say,
There's a strange pedagogical quirk;
For with children, all work is made play,
And with grownups, all play is made
work.

Think of an art, if you can,
Of observing rather than making,
Of leaving the profile of Nature
Unfaced with un-natural man.

Beauty meant unsaid is better
Far, than beauty said unmeant.

An art without limits, is
A rifle at sea;
An art without past, is
A rootless tree.

To speak needs being spoken to.
What are lips without ears,
Thoughts without questions,
Foods without hungers,
Risks without fears,
Epics without tears?

There being no way for a man to pay
To the past, his debt, he needn't forget
The future is there, awaiting its share.

Not ingenuity, nor erudition,
Nor perspicuity nor recondition,
Not repertoire nor novelty,
Not savior-faire nor poverty;
At the root of good art is truth of the
heart,
Providing invention its proper declen-
sion.

The lie of a truth,
You'll see, bye and bye's
No harder to spy
Than the truth of a lie.

An ounce of good occasion
Is worth, as preparation,
A pound of "education."

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The Year in Choral Music



The Glee Club of Kwansei Gakuin University, Nishinomiya, Japan, Professor Y. Hayashi, conducting, at the 1965 International University Choral Festival's opening concert.

BY JAMES R. BJORGE, Festival Director, Lincoln Center's International University Choral Festival. On the evening of September 26, 1965, 853 young men and women, members of twenty university choruses from sixteen countries on four continents, crowded onto the stage of Philharmonic Hall to sing seven works: *Gaudeamus igitur*, Randall Thompson's *Alleluia*, Thomas Morley's *Agnus Dei*, John Work's special arrangement of *My Lord, What a Mornin'*, an English glee club song, a Russian folk song and, finally, the closing section of Johann Sebastian Bach's *Mass in B minor*, "Dona Nobis Pacem." It was the stirring high point of a nineteen-day festival, quite unlike anything done before at Lincoln Center, and indeed anywhere else.

The preceding week had included individual thirty-minute concert appearances by each of the twenty choruses, a greeting in song to Secretary General U Thant at the United Nations, a special concert at Rockefeller Center, a banquet at the New York World's Fair, and hospitality for the visiting students ranging from tea in private homes to dinners at some of New York's loveliest restaurants.

The day following the final concert in Philharmonic Hall, the choruses traveled to the nation's capital to present a special concert in the Washington Cathedral under the joint auspices of Lincoln Center and the John F. Kennedy Center for the Performing Arts. Then, each of the fifteen choruses, after two days of homestays with Washington families, made a specially arranged eight-day concert tour

of a number of university and college campuses before returning home. A total of sixty-two such campus stops were made, in nineteen states and one Canadian province.

The story of the Festival at Lincoln Center really begins more than forty years ago with the first efforts of Marshall Bartholomew of the Yale Glee Club to bring together some of the world's great student choruses. First the depression and then war interrupted these plans. Happily, after so long, Lincoln Center, with the support of the Lincoln Center Fund for Education and Creative Artistic Advancement, agreed to present such a gathering. Professor G. Wallace Woodworth of Harvard, former Conductor of the Harvard Glee Club and the Radcliffe Choral Society, gave distinguished service as the Festival's Music Director and as conductor of the ensemble. Robert Shaw flew in from Detroit to lead a workshop, for all the choruses, of the entire *B minor Mass*—an unforgettable experience for every participant. Marshall Bartholomew, by then a still-young eighty, was Honorary Festival Director. As his disciple from my own Yale Glee Club days, it was a special privilege for me to serve as Festival Director.

Lincoln Center, however much it may be looked upon as a number of halls and theaters, is just as importantly an educational institution. President William Schuman has stated that "... the Center must be more than an aggregate of buildings ... it must serve ... as an active agency for education ... as a creative and dynamic force in our nation's cultural

life." It seems to me that the International University Choral Festival helped in its way to carry out this mission.

To the music educator, perhaps the Festival's most fascinating aspects were the varying styles and the repertoire of the individual choruses. David Campbell, in an article in last year's *Anthology* issue of *MUSIC JOURNAL*, stated that "... most choral concerts tend to blur into one stylistic ... and at times rather boring experience ... For most people a choral program is seldom exciting or moving and rarely meaningful." Not so the Festival concerts. Each chorus had been urged to make up at least half of its program out of music indigenous to its own country. We heard a wealth of folkloric songs, a variety of contemporary pieces, and a number of traditional sacred compositions. Obviously, a good deal of research lay behind these programs. The fantastic variety of music heard by the audiences in Philharmonic Hall can best be appreciated by listening to the RCA Victor album recorded during the Festival and entitled *The First International University Choral Festival* (LSC-7043, stereo; LM-7043, monaural), concerning which *MUSIC JOURNAL*'s reviewer seconded the album writer's description, "An unforgettable experience in music making," and recalled that *MUSIC JOURNAL*'s three Festival reviews in the November, 1965 issue were "unanimous in praise."

The exuberance of the Yugoslavian chorus from the University of Skopje, the "earthquake" city, singing the Russian folk song *Kalinka* is impossible to describe. The gull cries from somewhere in the Kwansei Gakuin Glee Club of Japan took one realistically to the sea setting of the *Whale Song*. And who can tell in words of the quiet beauty of *Listen to the Lambs*, sung by our own Howard University Choir; of the throbbing drums of *Yemanjá Otô*, an invocation in the language of the Voodoo rites, sung by the Madrigal of the University of Bahia, Brazil; of the fine spirit of the Stockholms Studentsångarförbund; of the classic choral beauty of the Coro de Camara de Valparaiso, Chile; or of the traditional cathedral-like purity of the Schola Cantorum, Oxford.

An important event during the week in New York was the conductors' exchange of repertoire. Each had brought copies of a work representative of his

(Continued on page 70)

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The Songs

Climb Ev'ry Mountain

Do-Re-Mi

Edelweiss

I Have Confidence*

The Lonely Goatherd

Maria

My Favorite Things

An Ordinary Couple

Sixteen Going On Seventeen

So Long, Farewell

Something Good*

The Sound Of Music

* Words & Music by RICHARD RODGERS

Vocal Duets

Climb Ev'ry Mountain — Soprano & Baritone

My Favorite Things — Soprano & Baritone

The Sound Of Music — Soprano & Baritone

The Sound Of Music Vocal Selection

The Sound Of Music Vocal Score

Piano Solos

Climb Ev'ry Mountain

My Favorite Things

The Sound Of Music

The Sound Of Music Piano Selection

The Sound Of Music Easy-To-Play Piano Selection

Organ Arrangements

Wedding Processional — Organ Solo

The Sound Of Music All Organ Selection

The Sound Of Music Hammond Organ Selection

The Sound Of Music Hammond Chord Organ Selection

The Sound Of Music Lowrey Organ Selection

The Sound Of Music Thomas Organ Selection

The Sound Of Music Wurlitzer Organ Selection

The Sound Of Music Accordion Solo/Band Selection

The Sound Of Music Soprano Recorder Selection

The Sound Of Music Guitar Selection

Choral Arrangements

Climb Ev'ry Mountain — 2 pt/ssa/ttbb/sab/satb

Do-Re-Mi — 2 pt/ssa/ttbb/sab/satb

Edelweiss — ssa/sab/satb

The Lonely Goatherd — ssa/satb

Maria — 2 pt/ssa/sab/satb

My Favorite Things — 2 pt/ssa/ttbb/sab/satb

Preludium (Alleluia) — ssaa/satb

Sixteen Going On Seventeen — ssa/ttbb/satb

So Long, Farewell — 2 pt/ssa/satb

The Sound Of Music — 2 pt/ssa/ttbb/sab/satb

The Sound Of Music Choral Selection — ssa/ttbb/sab/satb

The Sound Of Music Marching Band Overture

Climb Ev'ry Mountain — Marching Band

Do-Re-Mi — Marching Band

The Sound Of Music — Marching Band

The Sound Of Music Selection — Concert Band

The Sound Of Music Highlights — Concert Band

Climb Ev'ry Mountain — Concert Band (with opt. SATB)

The Sound Of Music Selection — Concert Orchestra

The Sound Of Music Highlights — Concert Orchestra

Climb Ev'ry Mountain — Dance & Vocal Orchestration

Do-Re-Mi — Dance & Vocal Orchestration

The Sound Of Music — Dance & Vocal Orchestration

The Sound Of Music — Stage Band

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Songfulness, color and virtuosity.

Music: Vasary Concert

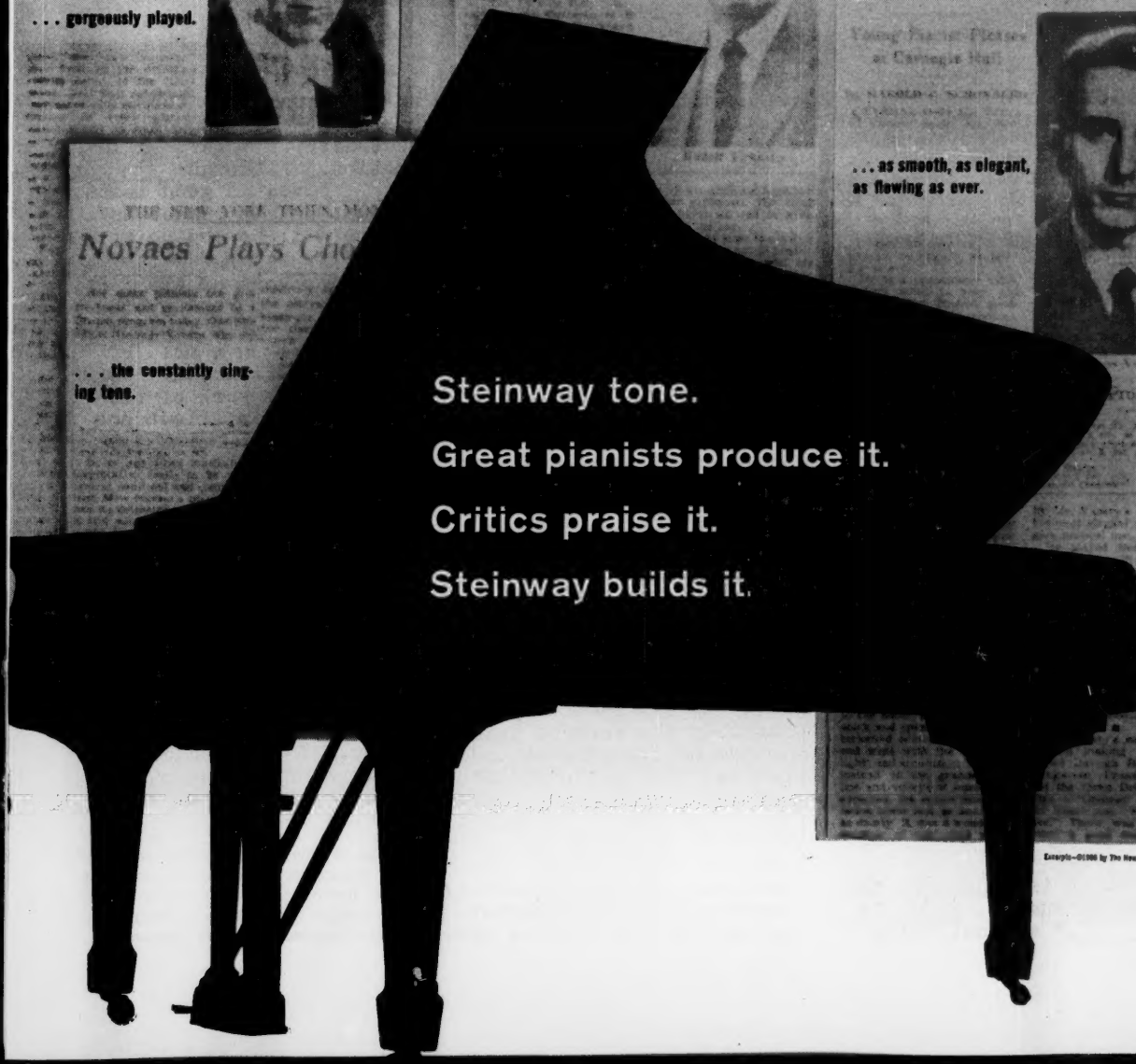


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Great pianists produce it.
Critics praise it.
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BY JACK BOYD. Rejoice, America! Now, along with whipped potatoes and mushroom soup, we have add-and-stir reviews. This is for the rushed concert-goer who either does not have time to read reviews, or never agrees with what is written. Here, for the first time anywhere, is the Boyd Do-It-Yourself-Fill-in - the - Blanks - Pressurized - Grey - Flannel-Instant-Reviewer Kit (with keen space helmet and magic de-coder ring). Applicable to any concert by a solo artist, all you do is fill in the blanks and/or check the handy boxes.

'S MAGICAL MUSICIANSHIP CAPTIVATES LOCAL AUDIENCE—Last evening this community was treated to a concert by one of the truly great musicians of this or any age. His/her _____ (insert name of instrument) spoke with the authority of years of training, the occasional lapses of control serving only to prove that Instant Reviews he/she was, after all, a mere human with Olympian powers of musical communication. Intermission was looked upon by most of the audience as an unwelcome intrusion into a magical reverie. While it is true that the opening number, _____'s "_____" was not fully

realized by _____, the accompanist, (if solo, omit) there was still a blazing virtuosic finish. The musical line, embellished with delicate baroque/renaissance/romantic (choose one) figurations, fell from his/her fingers/bow/horn/vocal chords/axe with belieing ease.

_____ (last name of artist), known in musical circles as Mr. _____ (insert name of instrument), studied with Nadia Boulanger/Rosina Lhevinne/some other teacher. His/her European tours have been received with enthusiasm, the one he/she just finished having included a triumphal tour of Russia. Among other awards, _____ has studied in Rome and Fontainebleau on Fulbright and Rockefeller grants. (Doesn't everyone?)

Possibly the weakest point in the entire concert was not with the music itself, but in the arrangement of the selections. In this reviewer's estimation no concert should start with baroque/classical/romantic/impressionistic/contemporary/electronic (choose one

or two) music. After such a start there must of necessity be a letdown in emotion. Although _____'s "_____" was in good taste, we must in all candor ask, "Where will he/she go from here?"

The major work of the evening, "_____" by the immortal _____, finished the concert on a note of hesitant jubilation. Such a monumental work of the emotion and intellect has proved the undoing of lesser men/women. Particularly in the final section, the _____ con moto, there were the familiar alternating grey splashes of folk-like rhythm combined with the fiery neo_____ism first developed by Bruno _____ (make up a Czech name). Such a series of problems, far from baffling _____, merely gave his/her playing/singing an unexpected sheen. The audience was mesmerized and generous with its applause.

Use of this handy outline will facilitate reviewers with approaching deadlines, journalism teachers with nothing to criticize and concert boards with clogged sinuses. Results guaranteed. □

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The Role of Movie Music

BY ROD WHITAKER, Head, Division of Communications, Dana College, Blair, Nebraska. It is popular to date the union of music and film from the first talking picture, *The Jazz Singer* (1927). This morganatic marriage was solemnized by Al Jolson's tearful intoning of *Sonny Boy*, or as much of that ballad as could find its way through the primitive lo-fi of Vitaphone. The moment we hear that this date is the one popularly held, we expect some scholar to say that this is not at all the case.

This is not at all the case. Music and film have been linked from the very outset. Edison's early experiments with moving images grew out of a desire to embellish his already popular phonograph; many of the epics of the "silent" screen (*The Birth of a Nation*, for example) were originally accompanied by scores for full symphonic orchestras; and there even was the practice of hiring musicians to play off-stage during the filming of romantic passages in silent films to get the actors into an appropriate mood.

So the relation between film and music has existed for more than seventy years. What *did* happen in the late 'twenties was this: for the first time film-makers were able to predict and control the united effects of image and music. Before synchronized sound, the director was at the mercy of the spontaneous creativity of some pit pianist who, more often than not, responded to the flickering melodrama before him with maudlin octave trills or languid glissandi.

With the advent of sound-image synchronization the way was opened to genuinely cooperative effects, the prototype of which was *Pacific 231* (Honegger-Metry, 1949) in which the sound and the picture are so skillfully interwoven that a tug at either thread would unravel the whole fabric.

For some years now the film content analysts have been trying to describe the extent and nature of music's role in the film message. Here we are going to attempt to sketch in the outlines and frontiers of that role.

The first tenet from which analysts work is that the film is an essentially visual medium, and music must be viewed as a qualifier of the message of the images. To be sure, there are rare cases of music making the first statement, and these instances are among music's most effective uses in

the film, but this effect depends a lot on its very rarity.

There are two broad classifications of music in a film: local music, and background music. Local music is that which comes from an identified source. It is the radio on a table, the night club band, the actor playing a piano (usually unconvincingly), or any other source that has been established through the images. Background music, on the other hand, swells in from who-knows-where to lend mood and intensity to scenes that often occur in settings most inappropriate to Dimitri Tiomkin and his orchestra; boudoirs, for instance, or deserts.

We learn quite a lot from local music. We discover a part of the character's social and educational background. We learn a little about his tastes, and more about his aspirations. The music the character plays or selects says more about him than many writers and directors seem to realize, or they would be more careful in choices and control. Beyond this, local music has two other functions. First, it intensifies the locale with which it is identified; second, it establishes a creditable source for what really is, and operates as, background music. The second function is obvious, so we turn our attention to the first. A Western saloon is more of a saloon when its tinny piano-roll sound is added. What is more, the existence of that saloon can be implied when it does not happen to be on the screen by the distant sound of its piano, and herein lies the greatest content value of local music: it opens the possibility of blending two lines of content simultaneously. The same effect applies to the night club, the concert hall, or any other source that can produce music.

We should note in passing one regrettable use of local music: the Set Piece, wherein the story line of the film is stopped cold while some singer, who happens to have captured the producer's fancy, will burden the audience with a snappy ballad or two, probably written by another of the producer's friends whose most noteworthy attribute is his freedom from talent.

Background music is a more complicated and more important affair than local music. Historically, and for mechanical reasons that space does not allow us to go into, the film is a product of the Realistic Movement. Some have gone so far as to say that Real-

ism finds its most natural home in the film. It is significant, therefore, that the film has always relied on the totally *unrealistic* support of background music, which has become so idiomatic that the average filmgoer is not consciously aware of its presence. And it is precisely because background music operates on a level other than the conscious that it can effect the audience member so subtly and strongly.

In the case of really good (read: specifically composed, well-introduced) background music there is an effective reversal of the roles of image and music. The music establishes the noun, the images provide the modifiers. The music says, "there is love" or "there is danger" and the images particularize these general statements to the love of Alice for George or the danger of that fellow lurking under the trees. Unfortunately, most background music is not good. Most of it is not even original but is, instead, a stew of themes and passages from all-too-recognizable classical sources. One of the brightest prospects in film music is that the practice of creating vague musical backgrounds out of swatch-books of "immortal melodies" is disappearing and in its place we are finding music written to the film, for the film, by composers who have honestly collateral statements to make.

Thus far we have looked at background music that cooperates with the image, the two harmonizing to make a fuller, more effective statement. There is another relation between music and images, and one that I admit delights me particularly: the contrapuntal. Of the many variants of contrapuntal interplay, we shall glance at examples of two, the intensifying and the satiric. How much more intense is the sadness of the lonely clown if we hear, in a minor key and slower tempo, a calliope through the empty thoroughfares of a carnival! And I remember the delighted laughter of the aware few when, in the scene in *Tom Jones* in which the congregation is pelting a fallen woman with mud, *A Mighty Fortress* is blended into the background music to make its satiric statement on Christian brotherhood in action. Such instances of clever use of music and image contrapuntally are not many, but there have been enough of them to tempt me to convert this into a stroll through happy memories, if I allowed them to.

I will not. Instead, I shall summarize. We have seen that the role of music in the film is essentially the intensification and modification of the message of the images. But there are also times when the impact of music saying something altogether different from what the images say is vast indeed.

Sergei Eisenstein, commonly considered to be the greatest of the film directors, dreamt of a total integration of music and images that would give both arts an independent and creative role. He seems to have felt that he

(Continued on page 70)

Modern Music Masters

BY FRANCIS M. HARLEY, Executive Secretary, Modern Music Masters. "Never have the people of this world been without song. Music, the universal language of the emotions, is the inspiration of life. It is a beautiful gift from God to all who wish to accept it. It is like a language written with notes instead of words." So speaks a chapter officer of Modern Music Masters, the international music honor society, during the initiation ceremony.

For many years high school students have received recognition through national honor organizations for their excellence in academic subjects, but comparatively few of these national honoraries exist in the field of the fine arts.

Music ranks first among the arts in power of spiritual uplift; knows no barriers of race, creed or color; and gives joy to the performer and listener alike. Sixty thousand outstanding music students in 900 junior and senior high schools on four continents—North and South America, Europe and Asia—have earned life membership in *Modern Music Masters*. Chapters of Tri-M, as it is more popularly called, are formed in the schools by the music teachers. Students are selected for membership on the basis of scholarship, character, cooperation, leadership and service.

Although Tri-M is primarily honorary, with its dignified public initiation ceremony, it makes provision for social as well as musical activities. The society discovers and develops talent and inspires creativity. It instills in young people the unselfish ideal of service. It recognizes their personal achievements and challenges them to greater efforts. They are encouraged to perform vocally or instrumentally as a soloist or in an ensemble and to appear on school, church and community programs. Chapters throughout the country sponsor district and state contests; festivals; operettas; make special studies of some phase of music; or raise funds for scholarships and needed school music instruments and equipment. After graduation most of them continue their interest and participation in musical groups.

The chapter at Maine Township High School East, Park Ridge, Illinois, has the distinction of being the original chapter from which the now international organization grew. In 1952, after 16 years as a local music honor society, Tri-M was established as a national, non-profit, educational organization by music educators for the sole benefit of music edu-



Alexander M. Harley, founder and Honorary Life President, presenting membership cards to two Tri-M members.

Since that time, Chapter 1 has continued to play a leading role in the growth of the society; organizing the Illinois Association of *Modern Music Masters*; playing host to the first Tri-M National Convention; and aiding in the 10th-Anniversary Dinner held in Chicago.

Each spring eight Catholic high school chapters in San Antonio, Texas, sponsor a two-day Music Festival in which 1,100 students participate. Vocal and instrumental soloists are heard by nationally known adjudicators. As many as 18 choruses perform individually. The climax of the festival is a concert by the massed choral group under the direction of a guest conductor.

For seven years a chapter in Hialeah, Florida, has carried out a splendid program of music service to the underprivileged children of their community. Once a week during the school year, and daily in summer, a group of Tri-M members have gone to the Cerebral Palsy Home, teaching the children to play simple rhythm instruments to aid in the building and coordination of their muscles. The success of this program has been heralded on several Annual Cerebral Palsy Telethons and in articles in national magazines. One of the members of this Tri-M group received a full college scholarship in Physical Therapy because her ability in this field was recognized by The United Cerebral Palsy Association of Miami.

Another Florida chapter in Coral Gables has purchased a Braille music writer for use locally by musicians who are transcribing music in Braille for the blind students who are participating in the music program there. 100 members from five chapters in California and 75 from a chapter in Anchorage, Alaska, presented an outstanding program at the biennial meeting of the Music Educators National Conference when it was held in Los Angeles. In addition to a musical program of ensembles and soloists, faculty sponsors from various states took part in a panel discussion, and 95 student



Maine East Chapter No. 1 (Park Ridge, Ill.) demonstration at Mid-West Band Clinic, Dec., 1960

apprentices from chapters ranging from Alaska to San Diego were initiated into the society. The Alaskan chapter had been instrumental in raising the \$20,000 needed to send their high school band to perform as a special featured group at this educational conference.

When the tragic earthquake struck Anchorage on Good Friday in 1964, West Anchorage High School, where this Tri-M chapter is located, was left a shambles and several Tri-M members lost their lives in the quake. When other chapters learned of the disaster, through a special news bulletin sent from the national office, many of them responded with offers to help in any way possible. Through various endeavors, chapters raised money and also sent music from their own school libraries. This kindness, deep consideration for others, and generosity on the part of Tri-M members symbolizes the spirit of the society in its highest sense. In a letter of thanks, the faculty sponsor wrote: "I received your letter this morning with the messages and checks from the other Tri-M chapters, and needless to say I am overcome by their thoughtfulness and sincere concern for us. It justifies my faith in kids in general and Tri-M in particular. Thanks for all you have done for us. It certainly makes us feel proud to belong to an organization like *Modern Music Masters*."

Among the eminent musicians who have been made honorary members of Tri-M are: Dr. Arthur Fiedler, Conductor of the Boston Pops Orchestra; Dr. Victor Allesandro, Conductor of the San Antonio Symphony; the late Dr. Joseph E. Maddy, Founder of the National Music Camp at Interlochen, Michigan; Philip Maxwell, Director of the Chicagoland Music Festival; Raphael Mendez, trumpet virtuoso; Lt. Comdr. Anthony A. Mitchell, Conductor, U.S. Navy Band and a Director on the Tri-M Executive Board; Fred Waring, workshop, choral, and orchestra director; William Grant Still, noted American composer; Duke Ellington, well-known jazz musician; and Shinichi Suzuki, famous Japanese string teacher.

The success of *Modern Music Masters* during the past twelve years is in great measure due to the sound basic philosophy of the organization. Its program is directed toward developing ambition, pride, and excellence, when presently we are in danger of becoming a nation of idle spectators. With the tremendous advances of technology and labor-saving devices, we all face an era of a greater degree of leisure. This will create many new problems for our youth, unless we offer them new and meaningful opportunities to discover and release their potential for the creative use of leisure. For it is only when each one of us seeks out our inherent talents and nurtures them and develops them to the fullest that we can experience the thrill of self-discovery. The high aims and ideals of the society—to serve the school, church, and community through good music—present an inspiration and a challenge to them. Music is the heritage of all. □

The Role of Movie Music

(Continued from page 68)

accomplished this in his *Alexander Nevsky* (1938), the fine score for which was written, of course, by Prokofiev. I, for one, cannot agree with him. The music has wings; wherever the film wants to go, it must walk. But the concept is beautiful, and the possibility of its realization some day is one of the hopeful vistas open to film.

The marriage of film has long been a fact; the consummation of that marriage remains for the future. □

The Year in Choral Music

(Continued from page 62)

country's music to present to the other conductors. Thus, each chorus returned home with an addition to its repertoire from every other chorus. I regret that copyright considerations prohibit our reproduction and dissemination of these exchanged works, but one of the major music publishers is considering publication of the best of them.

The concert tours to universities and colleges added a special educational dimension to the program. And quite apart from the obvious advantages provided by these tours in the way of international friendships and understanding, it is apparent that a lot of groundwork was laid for exchanges of repertoire and perhaps for future visits.

What were we trying to accomplish? As we look ahead to the Second Festival in 1968, it seems to me that our goals then should be substantially the same as they were when I wrote these words for the First Festival's program:

"Lincoln Center recognizes the role of the universities in advancing choral music, and through the Festival is trying to bring into closer relation the great university choruses of many nations and thus help to raise choral standards everywhere. The Festival also seeks to enrich the lives of the several hundred young men and women who will sing together and of those who will hear them . . . to provide not only an experience in music, but an experience in international understanding as well.

"Surely nothing is more important than that the world's young people shall understand one another. What better beginning than through singing?" □

New Challenges

(Continued from page 56)

or other German schools, or the emphasis on the Italianate repertoire, or special emphasis on Bel Canto singing. Usually the popularity stems from the availability of outstanding artists for the repertoire in question. For example, during the period of such artists as Flagstad, Melchior, Lehmann and Schorr, the Wagnerian repertoire throughout the world was a "best seller". With the coming of such artists as Tagliavini, Simonato and Del Monaco, once again Puccini and Verdi came into their own.

It was Maria Callas, Joan Sutherland, Marilyn Horne and Teresa Berganza, to name but a few, who renewed public

(Continued on page 74)

Biographical Music

(Continued from page 33)

nodic code around the world that tragedy had struck on the high seas. (This melodramatic movement, titled "Event," uses the SOS rhythmic pattern and evokes the drama of that night when Sarnoff received the SOS about the Titanic disaster. This pattern musically is played contrapuntally by the various choirs on different levels in a variety of different relationships and patterns.)

HUNTLEY: But there are happier sounds with which the General has become identified. Hear the orchestra now in a montage of these electronic signatures. (This movement consists of the identification signatures that Sarnoff is associated with through NBC; the NBC chimes and other effects which are self-explanatory and recognizable to the audience.)

HUNTLEY: In that fanfare we were able to recognize, of course, the sounds of the NBC chimes. We all know there is no N in the musical scale. Actually the three notes are G, E and C. But how would that sound? This is G E C, the National Broadcasting Company. The genius of General Sarnoff was not confined to discovery, but rather with making the discoveries available to the masses. At a time when men were dreaming of two cars in every garage, the General was envisioning a radio in every one of those cars; to say nothing of a radio in every home. And when radios became a part of everyone's furniture he was the first to bring into the home, concerts, opera, good music—to say nothing of the A and P Gypsies. And even now his vision is concerned with the greater challenge communication holds in our space age. (This movement, titled "Space Song" is, in a sense, a vision and a sound of the future with a simple, yet atmospheric, lyric line.)

HUNTLEY: And now in the seventy-fifth year of his birth, General Sarnoff is saluted by the orchestra in a flourish of greetings and God-speed for a life ahead to even greater accomplishment. (This movement is a salute, spelling out in Morse code the title of the work, *Salutations*. The General told me he recognized the words, "Greetings," and "Salutations" and his name being spelled out in the orchestra. This is a fanfarish musical wrap-up of the whole idea. It evokes the festive mood and the happy birthday feeling of General Sarnoff's seventy-fifth year.)

HUNTLEY: Goodnight, David.

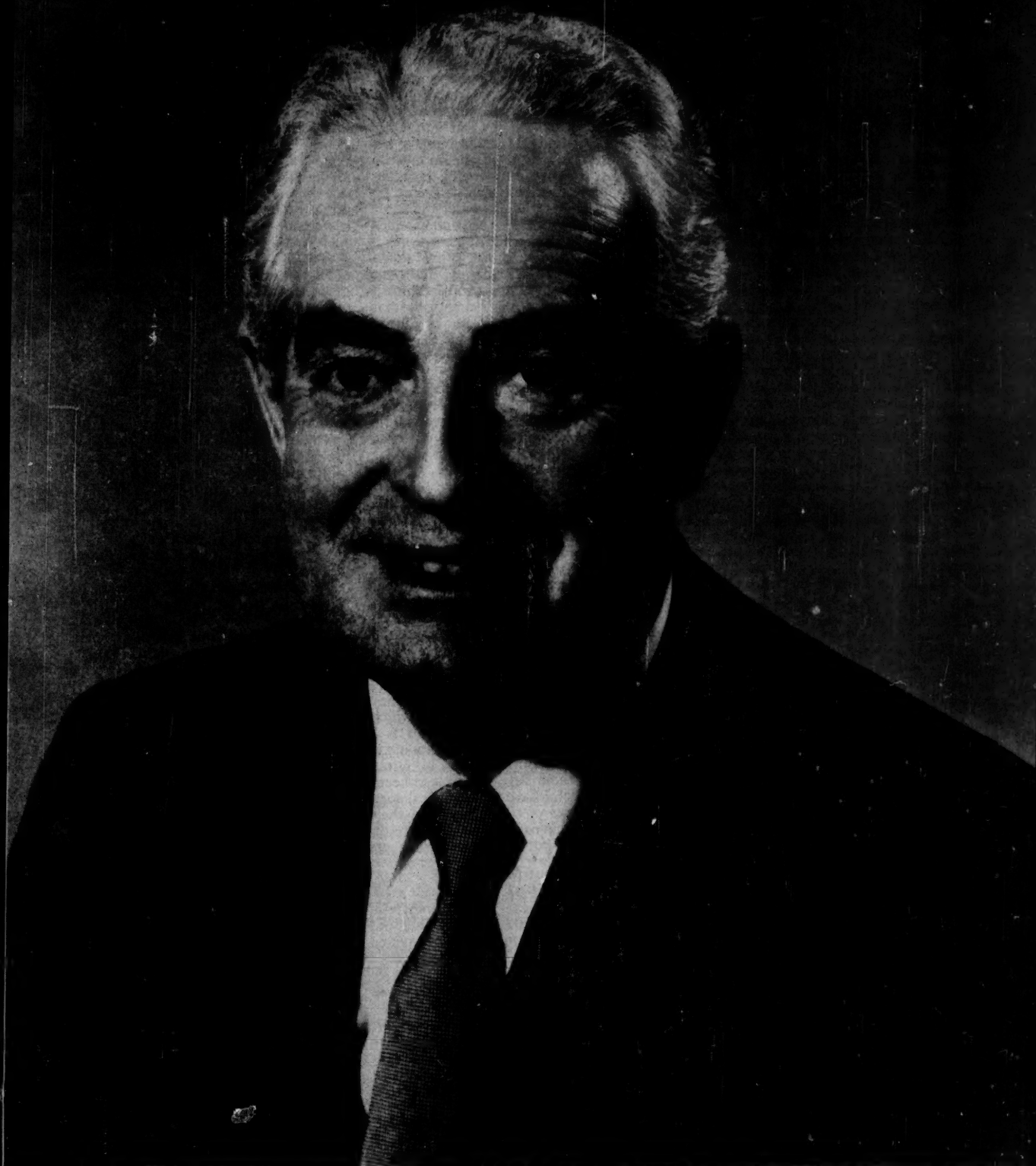
GENERAL SARNOFF: (from a microphone on the dais) Goodnight, Chet. □

David Sarnoff

(Continued from page 35)

broadcasting. For 17 years, the incomparable Maestro, whose son I salute here tonight, directed the concerts that made history in the world of music.

There were times when the advance of science and technology caused apprehension in the minds of those who were oriented more to the past than the future. There was, for example, the fear that radio broadcasting would destroy the record and phonograph business. While it



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is true that the little dog of His Master's Voice has changed his master, nevertheless, the little dog is now welcomed in more homes in America and elsewhere than ever before.

The phonograph was wedded to radio in a happy marriage, both living in the same cabinet and both producing the finest music that science and the arts can provide at this time. And what of the contributions of radio and science to the art of recording and reproducing music? Think of all the inventions that you hear about—the electronic microphone, the new systems of recording, hi-fi, orthophonic, stereophonic, transistor, new forms of loud speakers and many other inventions, all of them contributing to the faithful reproduction of music.

Phonograph music today is a joy compared to the time before the electron entered the field, the time when we heard blasts of noise, unfaithful reproduction, unwelcome scratching and ticking. Apart from the technological and artistic improvements, the phonograph and record industry today is many, many times greater than it ever was before the advent of radio. As I mention industry, I cannot help remarking on the significance tonight of the presence here of others who have made great contributions to the furtherance of the musical arts.

Here is my friend and competitor, Dr. Frank Stanton, the able President of CBS. His company and his associate, Mr. Paley, as well as he himself, have made great contributions to the development of music. I have always regarded their continued support of the Philharmonic Orchestra and the continued broadcast of its concerts both for adults and youngsters as one of the great contributions to the musical life of America. I appreciate your presence here, Frank.

The American private enterprise system—however competitive and combative it may be in the market—nevertheless produces friends as well as competitors. We have here another very able and significant competitor, Mr. Freimann of the Magnavox Company, and his products, too, have helped to further the life of musical America. I appreciate your presence also, Mr. Freimann.

We now live in a time when the march of science is so rapid and the changes—technological and scientific—are so numerous, and come with such speed, that man is hardly able to keep pace with them. But let us not despair. For whatever the machine may do, whatever radio, or television, or communications, or computers can provide, they can never replace the importance and the significance and the dignity of man himself.

I have lived a long time around machines, and I have studied a good deal about their operations and about their results. But as I add up and review the inventory of life, I find that what I have learned, or what little I have been able to assimilate, has come from men—not from machines.

It was my great fortune to know intimately most of the outstanding scientists and engineers of the radio and allied industries. I have also known most of the great artists, composers, and conductors

who have been around for the past half century or so. And from each of them I have learned something of importance.

For example, I have learned from Maestro Stokowski, who conducted Morton Gould's charming and attractive composition tonight, the meaning of his genius as the master of the sounds of music. He is a master in getting harmony and melody from whatever it is that he conducts. He is indeed one of the great masters of the recording art, and has contributed a lot to its development.

My intimate friendship with Maestro Toscanini for 17 years taught me a lot. I can confess tonight—because I'm old enough now not to fear being fired—that I played an awful lot of hooky during the 17 years that he headed the NBC Symphony Orchestra. When the Maestro conducted the orchestra, I sneaked away from my office and played hooky in a private little listening studio at NBC. To watch and listen to the incomparable Toscanini rehearse an orchestra was even a greater thrill than to hear him perform in a concert hall.

And from him I learned—and this may surprise you—a good deal about business. No one has ever said that Maestro Toscanini was a businessman, but I watched this man's relentless pursuit of perfection, his pursuit of excellence. He never was satisfied until he got the result that to him seemed to be at least as near perfection as human effort could achieve. I saw him extract from men much more than these men themselves knew they had—more than they knew they could give. He taught me how to extract from one's associates the best of which they are capable, not merely the best of which they think they are capable. This is a lesson that is as applicable in human relations and in business as it is in music.

For me, these have been magnificent years in which I have watched these men and the forces of technology join their efforts for the benefit not only of the public in America but for all the world. □

How to Protect Music

(Continued from page 37)

the first year in lieu of a commercial record. Also, should the publisher not pay royalties, the song can be recovered by the writer. This is not true in most white-paper contracts.

Beyond this, AGAC is proud of another historic accomplishment. For years, writers were put in the demeaning role of often going to a publisher's office and begging, hat-in-hand, for his royalties. Often the answers varied: "They're coming" or "the accountant has been ill" or "the books aren't ready" or "there aren't any earnings". In all these cases, there was hardly anything the individual writer with limited resources could do. Psychologically, he was blocked, too, for he was afraid of pressing the publisher too hard for fear of offending him; maybe the publisher would not take his future compositions in retaliation for his simple request for his own money.

In 1959, we conceived of a Collection of Royalties Plan. It is a unique and pioneering service of the Guild. Since 1959 we have collected more than

\$1,000,000 in "found money" for writers. This is independent of normal royalties we have secured for our writers from publishers. All in all we have collected more than \$7,000,000 for writers through AGAC's Collection of Royalties Plan.

Auditing by expert accountants and modern data-processing are mainstays of our plan. Without auditing, and the threat of auditing, contracts can be violated, and the money that should go to writers is siphoned off.

AGAC is not anti-publisher. Music publishers serve an important function in the marketing and exploitation of material. But in 35 years of experience we have learned a lot. Writers, no matter how brilliant and how businesslike, cannot properly cope with complex legal and economic problems having to do with their work, unaided. But they can do things organizationally which they could not do alone.

Though not much can be said right now, AGAC has been meeting with a group of distinguished serious-music composers, including Virgil Thomson, for more than a year. And it will shortly begin negotiating a basic serious-music composers contract on a par with what we have already for popular-music writers.

And now a short coda. AGAC has just established an educational department. Should you desire speakers or free information for your school or class, please write the Educational Department, American Guild of Authors and Composers (AGAC), 50 West 57th Street, New York, New York 10019. □

A Living Force

(Continued from page 43)

helping them reach their full potential. Talent is discovered through annual competitions for signers and instrumentalists, drawing applicants from all over the world. Sixteen finalists are presented in eight monthly concerts at Town Hall. From this group are chosen those to receive the coveted Concert Artists Guild Town Hall Debut Award, which sponsors a solo debut at Town Hall. In its short 15 years of existence, the Guild has presented over 400 young artists. Upon presenting a plaque to Mrs. Wise, Henry Steinway commended the Guild's president for her professional judgment, her personal empathy for talented young artists and the theatrical experience that she brings to her role. The music program that followed was presented by the winners of the Concert Artists Guild 1966 String Competition for Violinists and Cellists.

The next person to receive a plaque from the House of Steinway was Audrey Roslyn in acknowledgement of her achievements as president of the Music Education League. The fundamental purpose of the League is to serve young people through a carefully planned program of study and performance adapted to the needs of all degrees of talent. At the same time the League's activities are directed toward promoting a progressively high standard of music teaching. Since its founding in 1923, this educational and

philanthropic organization has helped more than a half-million students to make music performance an integral part of their lives. It has likewise assisted hundreds of music teachers to direct their pupils toward more fruitful study. The League has been flourishing under Audray Roslyn's direction since 1957 and is today looking forward to timely and broader prospects of service. A piano concert by students of Music Education League members filled out the program.

The distinguished American conductor, Dr. Herman Neuman, was honored on the final day. Henry Steinway presented him with a citation in recognition of his 41 years of service to music. Dr. Neuman has been the music director of the Municipal Broadcasting System of New York City for several decades and is credited with the high level of classical music programming which is the station's hallmark. In presenting the citation, Mr. Steinway reminded the audience that it was Dr. Neuman who originated the idea of the Masterwork Hour, the first recorded serious music program of its kind on the American air waves.

Three other stimulating programs sparked our celebration of National Music Week. Robert Pace, professor of music education at Teachers College, Columbia University, gave a demonstration of his group piano instruction for children. Another program was given over to the National Music League and its work in helping outstanding young

performing artists during the difficult transitional period from student to full-fledged professional ready for commercial management. The important work of the Lincoln Center Student Program was explained and demonstrated at Steinway Hall, too. Mr. Hugo Weisgall, director of the Program, described its function of bringing music programs, performed by graduate students, to public and private schools throughout New York City.

During the eight-day observance of Music Week, the House of Steinway was necessarily limited to the number of groups and individuals to which it could pay recognition. To the legion of others who have and will continue to work throughout the year to make music a living force, we say, "Thank you." □

Piano Workshops

(Continued from page 46)

Students are often acutely dissatisfied with the sounds they make. They're as susceptible as anybody to good piano sound—the strum and wavelike arpeggios it produces so well. In fact, dislike of their own sounds, on their sour-sounding pianos, often generates enough frustration to give up piano as a permanently bad job.

What is the direction of all these changes? I would answer, unhesitatingly, to a musically active, sensitive, unself-consciously artistic nation of individuals. Musical excellence will be more and

more accurately evaluated, from beginning to professional stages, and teachers who do not represent and produce excellent results will lose out. The process of selection, operating already under the pressure of numbers and time, is as impersonal as the heat and pressure of any important reaction. The year 1966-67 is already changing the piano scene here, and another annual summary will add its surprises. □

Don't Forget the Adults

(Continued from page 51)

formed" because we were not rehearsing for any public appearance, but solely for our own enjoyment. My father and brother both played in this group, and my sister played flute. I played cornet, though later switched to baritone. Several of our neighbors also played in this group and, believe me, we sure had a great time!

How wonderful it would be if millions of other people who have "dropped out" of music could also experience the joy of this type of ensemble playing. Adults are not going to join a group for competition, but for their own enjoyment. And we know that adults will generally not practice alone just for the sake of practicing. But by playing in an ensemble they would have a reason to perform—an objective!

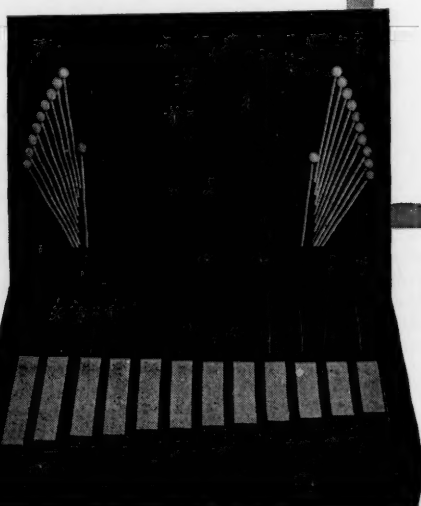
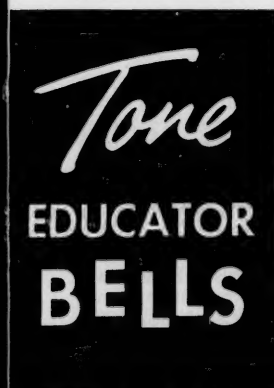
Music can and should play a very important part in adults' leisure-time activities. Right now, so many people will re-

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2/6/64

The Aural Comprehension Clinic, a special research area in the program of the Department of Theory of the Eastman School of Music, has added the Tone Educator Bells to its research equipment. The bells are used in a variety of skills which are essential to the development of aural comprehension.

The Tone Educator Bells are in excellent pitch. The mallets are especially well constructed, which enables the instructor, as well as the student, to work with tonal stimulus especially pleasing and conducive to aural learning processes. The bells are arranged in the same manner as the bars of the glockenspiel. Each bell has its own resonator which fits into a well. The well in no way affects the tone quality of the bell. The pitch range of the bells is from g^1 to g^3 .

Allen J. McHose

A. I. McHose, Assistant Director
Eastman School of Music
University of Rochester, N. Y.

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turn home after a hard day's work, and will then derive pleasure from music via television or radio. Just think how much more of a cultural benefit it would be if they played a musical instrument instead! An active rather than a passive participation would be so much more culturally beneficial! This is another reason why the home organ has become so popular in recent years. People can derive greater satisfaction from this active participation in musical performance. And they need not depend on others with an organ. Those of us who are dedicated toward the advancement of instrumental music must do what we can to make this same type of satisfaction through performing available for adult string and wind instrumentalists.

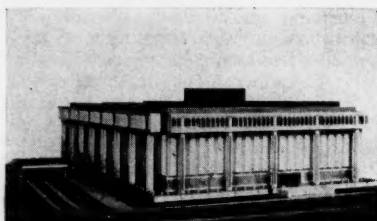
Music is a cultural art and as such should be stressed more in schools. We need to do all we can to improve the culture of our people. Why should they not give full credit for music courses? It is not right that they don't. Since music is a form of culture, just as literature, etc., why should literature get more credit than music? They have more than one "lit" teacher, so why should they have only one band director in a school? If the following school music programs were utilized to the fullest extent, it would take more band directors per school.

WHAT CAN BE DONE

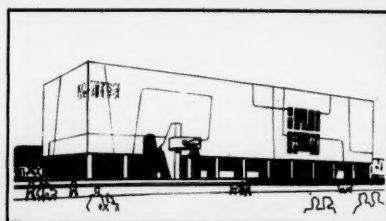
1. *At the High School Level:* The school music program has experienced tremendous growth in the past two decades. The era of the big marching and concert bands is now at its glorious height. Now, I feel that we are ready to augment this program by introducing more small ensemble groups as part of the student's curriculum. This should be in addition to the big band, orchestra, and stage bands. This small group would be the type that many of the students would become involved with after they get out of school. Is having small ensemble groups within the school any different than having a five-man basketball team, or an eleven-man football team? Students should be taught to understand and appreciate all types of music, from the big symphony orchestra repertoire down to a woodwind quintet or brass quartet.

In school bands and orchestras now there is a great deal of competition. They are competing for position within the group, and the group itself is competing with other bands in their own area and throughout the state. This is quite right for these organizations. But, in addition to this, it would be wonderful if all these students would be able to participate in some ensemble group for the mere enjoyment alone. *The important thing is that we teach these students how they can prepare for and form these various groups in their community after they get out of school.* Instruction must be given along these lines. By the way, churches, civic organizations and service societies often clamor for appearances of small ensemble groups.

2. *At the College Level:* In addition to the required subjects, music students in college, who are the band and orchestra directors of the future, should be taught



Above (left): The \$13 million Atlanta, Ga., Memorial Cultural Center, ready in 1968, which will be the permanent home of the High Museum of Art, the Atlanta Art School, and the Atlanta Symphony Orchestra, and will provide facilities for theatre, ballet, and other attractions. Above (right): Architect's drawing of the Musical Museum in Moscow.



how to organize these small groups within their community.

This is a new approach. It would need experimentation over a period of years in cooperation with the school authorities to prove its benefits. Remember, this does not eliminate the present band and orchestra; it only augments the present system.

How do you people, as music educators, start to do this organizing? We know that music educators are so busy that they seldom have any spare time. However, they could spearhead this type of project. You might possibly be able to get the recreation department or some school department to handle these adult programs under your guidance. Another possibility is the night courses for adult groups. You would certainly get paid for your time and trouble and it would pay off in more ways than one. *It would help to get community backing and interest in your regular school music program.* You would get people more aware of your music program. Another idea along this line would be to have the Parents' Club initiate and become the nucleus of adult music groups. The parents in the club are usually extremely interested in music, and it probably would not be too difficult to get them excited about this type of a project.

The establishment of adult musical groups can make one more giant step in the advancement of music within your community, and encourage a more resourceful use of leisure time. □

Cincinnati's Exposition

(Continued from page 53)

taut, explosive ejaculations of the orchestra and tape create a feeling of dynamic tension that is tremendously effective. Schwartz obviously is a young composer whose originality and imagination promise a significant future.—James Riley

Metamorphoses (Barry Vercoe): Vercoe, a native of New Zealand and a graduate of the University of Auckland, came to the U.S. on a fellowship to the University of Michigan. He now teaches at Oberlin. *Metamorphoses*, his first work for orchestra, has a symmetrical pattern. The outer movements have the nature of prelude and postlude. The *Adagio* is the center of gravity.

The composition does not involve serial technique. The approach of the composer seems more on the emotional than the experimental side. Without at-

tempting any extreme modernisms, the composer is successful in conveying his emotional intentions. The *Allegro scorrevole*, especially, is a fine piece of impressionistic writing.

Vercoe's musical language is not yet fully formed, yet its sound is sometimes individual enough to bid well for his future as a composer.—Jeno Takacs □

New Challenges

(Continued from page 70)

interest in Bel Canto singing, which is creating an unprecedented demand for the performer who can employ flexibility of voice and depth of performance. It is not that the popularity of Wagner or Verdi has lessened, but there is an increasing interest and current revival, or renaissance, in the works of Bellini, Donizetti, Rossini, Mozart and Giordano, to mention a few. Because of these artists the public has acquired a new awareness of these composers, creating a further need for coloratura singers who can sing in the Bel Canto style.

In Italian, Bel Canto literally means "beautiful song". It is more than that; it is a way of life, which musically encompasses beauty of tone, freedom of production, underlined by dramatic and emotional projection. Any young singer who aspires to an operatic career today should learn the Bel Canto style, not only for its technical aspects of greater agility and flexibility, but because it actually preserves the voice, which is produced on the breath only. The voice will grow and this technique will insure a longer career for the properly trained artist.

It is important for an empathy to exist between teacher and pupil. And the pupil who can "let" her teacher get closer to her by her own warmth to the teacher will get far more from her studies. I admit that I feel warmer to some of my students than to others because of their behavior. It is a joy to watch the development and achievement of those students who get deep satisfaction in their dedication to their work. This vital teacher-student involvement can make a most important contribution to the student towards making a meaningful success.

An interesting case in point is that one of my students, Louise Budd, was given twenty-four hours notice to replace a singer, who became indisposed, in Hans Werner Henze's cantata, *Being Beateous*, in the Clarion Concert Series, at Town Hall, last January. Miss

Budd had sung the exceedingly difficult role at the New York premiere over a year before. There was practically no time for adequate preparation. Therefore, I not only worked intensively vocally and musically with Miss Budd, but as she could not spare the time, I arranged for her wardrobe, including wig and shoes. We actually lived these hectic hours before the concert together, and it is this kind of intense relationship between teacher and student which, I feel, produces the maximum in terms of results for the artist and satisfaction for the teacher.

Many students may have lovely voices but not operatic vocal equipment. They may have an equally important contribution to make in operetta, musical comedy, television, motion pictures, recordings and also as teachers. Obviously the training in these fields varies in certain respects, but the training of the voice remains the same. To produce proper tones, whether the voice be small, medium, or large, the technique of producing these tones is based on proper breath control, and has remained the same since the beginning of music.

Without doubt, the opportunities for musical training here in the United States, and New York in particular, are now the finest in the world. No longer does the student face the problem of going to the continent for musical training. Due to the war, and the rich development of the cultural life here, some of the greatest European teachers now reside in the United States and are de-

veloping many of the musical giants of today and tomorrow.

There is no longer a need to apologetically change the name of an American artist when he appears in opera houses abroad. The acceptance of such American-trained artists as Jerome Hines, Roberta Peters, Jan Peerce, Richard Tucker or Leontyne Price is now a matter of course.

Today the American vocal student may face the future, head held high, with assurance that there will be an audience for his art throughout the world. □



Left to right: Louise Budd, Dr. John Brownlee, Maria de Varady and Friedelinde Wagner following a Manhattan School of Music Orchestra concert in which Miss Budd was the soloist.

OCTOBER VIOLIN FESTIVAL

Twenty-four prominent violin dealers in Europe and the United States have been invited by Rembert Wurlitzer, Inc., international dealers in stringed instruments, to exhibit their prized fiddles and

bows at a three-day violin festival to be held in the Wurlitzer showrooms at 120 West 42nd Street, Oct. 3-4-5.

Mrs. Lee Wurlitzer told M. J. the other day that "I've wanted to hold this festival ever since I became the firm's president soon after my husband died in 1963, and it promises to be an exciting and fascinating show. I don't believe there's ever been a violin festival of this magnitude in the United States before, and very few have been held abroad. From what I observed during the recent Hottinger exhibition at our showrooms, the public is always grateful for an opportunity to see rare instruments. And more such festivals, as the one I am now planning to hold, will be a boon to the violin industry."

The Wurlitzer fete will also honor the 70th birthday of Fernando Sacconi, dean of the Wurlitzer workshop and distinguished violinmaker, who will unveil his long-awaited copy of the famed "Hellier" Strad. It is said that Maestro Sacconi has been "doctor" to about 500 Strads and Guarneris in his lifetime.

Dealers who have been invited to participate in the festival are: Lloyd Adams, Boston; J. A. Beare, Ltd., London; Leandro Fisiach, Milan; Charles Enel, Paris; Jacques Francais, New York; Mario Frosali, Los Angeles; Ferdinando Garimberti, Milan; Walter Hamma, Stuttgart; Emil Herrmann, Munich; Erwin Hertel, New York; W. E. Hill & Sons, London; Giuseppe Lecchi, Genoa; William Lewis & Son, Chicago; R. & M. (Continued on page 87)

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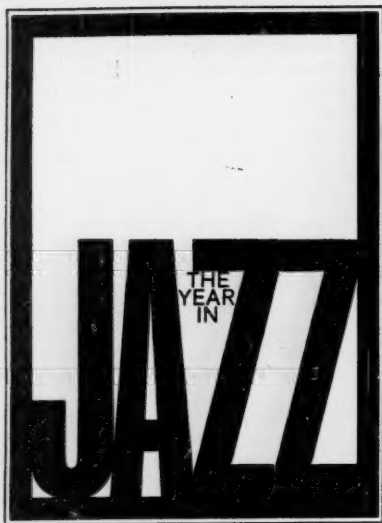
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BY STANLEY DANCE. The past year was generally encouraging for jazz because there were advances in many areas. The daunting recession of the immediately previous period seemed to have come to an end. This is not to say that the profession was in a healthy condition, especially where employment opportunities were concerned (it was obviously overcrowded), but the fact that plenty of talent and a sizeable audience still existed was repeatedly demonstrated.

The collegiate festivals, for example, showed not only that jazz still appealed strongly to youth, but also that a huge reservoir of gifted musicians was available to meet any increase in public demand. Besides the usual well-attended festivals at Villanova and Notre Dame, a new competitive arena was provided in Mobile, Alabama, where the organizers presented the state's first festival in the city instead of on the campus.

The professional jazz festival also made its appearance in the South—in Austin, Texas, and in Atlanta, Georgia. The pattern in each case tended to resemble that of the Newport Festival, since George Wein had a hand in both. The established festivals, Newport and Monterey, were as successful as ever in terms of attendance, but the most rewarding and artistically creative was in Pittsburgh, where an afternoon "Piano Workshop" brought together such outstanding keyboard masters as Duke Ellington, Earl Hines, Willie "The Lion" Smith and Billy Taylor, not to mention the formidable Mary Lou Williams. There were festivals, too, in Chicago, San Remo, Paris, Vienna and Prague, but the question increasingly arose as to how useful a purpose the festivals were serving. Huge crowds were drawn by a profusion of big names. The big names, mostly playing their record hits, were shuttled on and off stage as though on a conveyor belt, and the final impression was of some kind of trade show, as of automobiles, where all the currently popular models can be seen in one fell swoop. Unfortunately, the unsung and

neglected talents, the musicians without a big booking agency or a record company behind them, have little chance of mounting the festival stage. The festival may make the national press, may be a shopwindow for jazz, but it also siphons off an enormous amount of audience spending power over a wide area.

Another problem which perplexed the jazz world was the presence and effect of the so-called New Thing, the avant-garde or Nouveau Gauche, depending on the point of view. Committed to the idea of "free" melodic improvisation without relationship to a recurring succession of chords, it was so vigorously publicized and promoted that many of those most appalled by it chose to sit on the fence rather than oppose its course publicly. The adjectives its apologists applied to it bore little relation to its sound, and the political and sociological views expressed by its performers and adherents were not, as they supposed, any guarantee of instant inspiration. The deliberate eccentricity and ugliness of much of the music produced under this banner soon won a following of faddists, but its identification with jazz seemed likely to be detrimental to jazz as a whole if it survived more than a temporary, experimental phase. In the discography below, the records by Ornette Coleman, John Coltrane, John Handy, Archie Shepp, Denny Zeitlin and the New York Art Quartet can be investigated as examples of current tendencies, while *The New Wave in Jazz* (Impulse 90) will serve as a quick and frightening sampler.

In more conservative realms, there was an interesting return to dancing at two New York venues. In the Rainbow Grill, first Jonah Jones and then Benny Goodman proved that there were still many people who liked to dance to jazz if the music and tempos were right. In fact, the crowd's enthusiasm seemed to be less a matter of nostalgia than of relief that jazz could still be made to such happy, unpretentious formulas. At the Riverboat Room, the policy of dancing also began to pay dividends, the bands of Count Basie, Harry James, Woody Herman and Cab Calloway all being popular.

The major big band, Duke Ellington's, continued its extraordinary progress. Ellington himself seemed to have an inexhaustible fund of energy. During September, he presented his Concert of Sacred Music for the first time in Grace Cathedral, San Francisco. Its success led to performances in the Fifth Avenue Presbyterian Church in New York, and Coventry Cathedral in England, and in many other cities in the U.S. He wrote the music for a Frank Sinatra movie entitled *Assault on a Queen*, for a Broadway show called *Pousse Café*, and for a Milton College production of T. S. Eliot's *Murder in the Cathedral*. There was another Japanese tour, a lengthy tour of Europe with Ella Fitzgerald, a performance at the White House in the Festival of American Arts, the first trip to Africa to represent his country—with distinction—in the World Festival of Negro Arts at Dakar, and concerts with the Boston

Pops and the symphony orchestras of Cincinnati and Pittsburgh.

The big bands, indeed, enjoyed something of a revival, those of Basie, Ellington, Herman and Thad Jones being set to provide the main theme of the 1966 Newport Jazz Festival. Woody Herman, moreover, was chosen by the State Department to take his group on a roving mission in such countries as Algeria, Romania and Egypt. And Ray Charles, returning to the limelight again at the head of a big band, had clearly lost neither skill nor popularity.

The revival in the fortunes of the veteran Earl Hines continued. After a triumphant five-month tour of Europe, which took him to Italy, Switzerland, England, Scotland, Eire, France, Denmark, Germany and Spain, he arrived in this country in time to rehearse a septet for a six-week tour of Russia, as the first jazz group in the new Cultural Exchange program negotiated by the State Department. Earlier, he had been nominated to the Hall of Fame in *Down Beat* magazine's annual poll, when the voting of international critics endorsed the magazine's own verdict—"No pianist in jazz today can touch Hines."

Louis Armstrong, celebrating his fiftieth year in "show business", was honored by the American Guild of Variety Artists at Carnegie Hall in December, and subsequently by *Life* with its cover and a fascinating story.

In New York particularly, perhaps as a result of the reduced number of jazz clubs, more jazz concerts were given than ever before. At Philharmonic Hall there were impressive performances by Count Basie's orchestra and by Duke Ellington's chamber group (four of his saxophonists and the rhythm section). Carnegie Hall, Town Hall, Hunter College Auditorium, and the Barbizon-Plaza Theatre were all in demand for presentations by groups of different sizes led by such musicians as Kenny Burrell, Gary MacFarland, Frank Foster and Bob Wilber.

Jazz continued to occupy a prominent place in the record catalogues despite more and more compromise with the rhythmic concepts of rock 'n' roll. The enormous success of the Tijuana Brass, though it was not strictly a jazz group, pointed to the potential appeal of uncomplicated, instrumental dance music. The Ramsey Lewis piano trio also scored a big hit with its record of *The In Crowd*, which showed the level at which jazz could still reach the mass market today. Meanwhile, the organ groups, and notably those of Jimmy Smith, Shirley Scott and Wild Bill Davis, remained popular.

There was slight progress on TV and radio, but it was in churches, surprisingly enough, that jazz began to be heard more and more. The most successful incorporation of this unlikely music into a religious service heard by the writer was Eddie Bonnemere's *Missa Hodierna* at the Roman Catholic church of St. Charles Borromeo on 141st Street in New York.

Among the relatively few books on jazz to appear was the fourth and final volume of *Jazz Improvisation* (Watson-

Guptil), John Mehegan's excellent work for aspiring jazz pianists. *Where's the Melody?* by Martin Williams (Random House) was a helpful selection of that writer's magazine articles. *Jazz Masters of the Twenties* by Richard Hadlock, second in a Macmillan series, contained fresh insights and errors. *Sportin' House* by Stephen Longstreet (Sherbourne) was more concerned with New Orleans vice than with New Orleans music. *Conversations with the Blues* by Paul Oliver (Horizon) was an illuminating collection of undoctored interviews with blues singers. Leonard Feather's *The Book of Jazz* (Horizon) arrived in an updated edition, and so did *A Pictorial History of Jazz* by Orrin Keepnews and the late Bill Grauer (Crown). The most useful books came from abroad. Denmark's Jepsen carried his discographical *Jazz Records, 1942-1962* through from T to Z; Italy's Luigi Sanfilippo brought out a greatly improved second edition of his *General Catalog of Duke Ellington's Recorded Music*; and England's George Cherrington and Brian Knight completed their fifth *Jazz Catalogue* (for the year 1964), in which C. A. Johnson's jazz bibliography fills a long-felt need.

The casualties for the year, many and sad, included the pianists, Billy Kyle, Freddie Slack, Claude Thornhill; the bassists, George Tucker and Ernie Shepard; the saxophonist, Earl Bostic; the drummers, Keg Purnell, Denzil Best,

Osie Johnson and Oliver Coleman; the trumpet players, Cuban Bennett, Paul Webster and Red Nichols; the trombonists, Fred Assunto and Willie Dennis; the guitarist, Carl Kress; the singer, Sonny Boy Williamson (Rice Miller); the composer, Spencer Williams; and the concert promoter, Bob Maltz.

The following discography seeks to list the best records of the year, while including examples of fashionable trends. There are again many excellent re-issues, which are indicated thus: (R). The blues records, which are chosen from a jazz perspective rather than that of the folklorist, are also indicated: (B). Blues re-issues are followed by: (B-R).

A Selective Jazz Discography, 1965-1966:

Cannonball Adderley Live. Capitol 2399
Cannonball Adderley & Ray Brown Two for the Blues (R) VSP 10
Henry "Red" Allen Feeling Good. Columbia CL 2447
Louis Armstrong I Love Jazz. Decca DL 4227
Dorothy Ashby The Fantastic Jazz Harp. Atlantic 1447
Chet Baker Smokin'. Prestige 7449
Count Basie Basie Meets Bond. United Artists 6480
Count Basie Inside Basie Outside (R) VSP 12
Louis Bellson Thunderbird. Impulse 9107
Lawrence Brown Inspired Abandon. Impulse 89
Kenny Burrell Guitar Forms. Verve 8612

Nat Cole At Jazz at the Philharmonic (R) VSP 14

Ornette Coleman At the Golden Circle, Stockholm, 1 & 2. Blue Note 4224-5

John Coltrane Ascension. Impulse 95

John Coltrane & Don Cherry The Avant Garde. Atlantic 1451

Johnny Dankworth Zodiac Variations. Fontana 27543

Wild Bill Davis & Johnny Hodges Con Soul and Sax. Victor 3386

Miles Davis E.S.P. Columbia CL 2350

Dukes of Dixieland Live at Bourbon Street. Decca 4653

Duke Ellington Will Big Bands Ever Come Back? Reprise 6168

Duke Ellington Concert in the Virgin Islands. Reprise 6185

Duke Ellington Jumpin' Punkins (R) Victor LPV 517

Duke Ellington The Ellington Era, Vol. II (R) (3 records) Columbia C31-39

Ella Fitzgerald & Duke Ellington Ella at Duke's Place. Verve V-0470

Erroll Garner A Night at the Movies. M-G-M 4335

Stan Getz Eloquence (R) VSP 2

Dizzy Gillespie The New Continent. Lime-light 86022

Dizzy Gillespie A Night in Tunisia (R) VSP 7

Benny Goodman The Small Groups (R) Victor LPV 521

Dexter Gordon One Flight Up. Blue Note 4176

Al Grey Shades of Grey. Tangerine 1504

Herbie Hancock Maiden Voyage. Blue Note 4195

John Handy John Handy. Columbia CL 2462

(Continued on page 84)

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The Journal Reviews

Jerry Allen, Owen Anderson, Robert Baksa, James Browning, John Cartwright, Ainslee Cox, Stanley Dance, Josephine Davis, Ruth De Cesare, Mogens Ellegaard, Arnold Fromme, Martin M. Greene, David Greer, Bernard Jacobson, Robert Jacobson, Bengt Johnsson, Ralph Lewando, Stoddard Lincoln, Raymond Lyon, Michel Plussain, Louis Sabin, Willard Sekberg, Dennis Gray Stoll, Richard Tetley-Kardos, Alan Tonkonogy, Emil Trebor, Paul H. Turok, Harvey & Georgeanna Whistler.

Books

AN INTRODUCTION TO MUSIC, by Martin Bernstein and Martin Picker. Prentice-Hall, Inc., N. J. 533 pp., \$10.00.

Distinctive for its clarity of thought, expression, and flowing lines, this book answers in depth many analytical questions about music that intelligent listening evokes and the student and the accomplished musician ask. It has fresh ideas, broader explanations of old facts, and new light on composers' lives.

Its thirty-eight chapters are, to quote the authors, "... the result of considered choices of styles, forms, and works." Beginning with "An Approach to Music," followed by "The Characteristics of a Musical Tone," the book continues through the complexities of music as it has developed recently in America, Europe, and Russia. It is a revised Third Edition, with twice as much information as the shorter ones from which it sprang. In addition to a General Index there is a most helpful Index of Musical Examples, of which there are many. The book is certainly one of the finest of its kind—for home, library, and school.—*Davis*

THE ART OF ACCOMPANIMENT FROM A THOROUGH-BASS by F. T. Arnold. Dover Publications, Inc., N. Y. 918 pp., in two volumes, \$3.00 each.

The republishing of this exhaustive—and exhausting—treatise, strangely difficult to find during the Baroque upsurge, is welcome. It covers everything. Arnold was a professor of German language and literature, which not only makes his translations of the 17th- and 18th-century writers reliable, but guarantees a scholar's care and an amateur's fascination for the material. The introduction by Denis Stevens offers a sensible suggestion for using the complex book, penetrating the vast subject for those other than musicologists.—*Cox*

A CERTAIN ART, by Nicolai Malko. William Morrow and Co., Inc., N.Y. 235 pp., \$5.00.

There is so much memorable material in this book that it should interest many readers. Malko's career spanned times of great change, musical and political, in Russia and stretched across the world. As a contestant in the first Malko International Conductors Competition in Copenhagen last year, this writer talked to players in the Radio Denmark Orchestra about Malko and can vouch for their great respect for this skilled man who built their orchestra to its high level. His reminiscences, here translated by his widow, son, and a devoted student, though repetitive and backtracking, do justice to Malko himself—revealing almost offhandedly his views on music, teaching, and conducting, as well as his own

personality. Particularly impressive is the spirit of awe and admiration for his teachers, Liadov, Rimsky-Korsakoff and Glazounov; the continuity in the theater during political upheavals; the chapters on his pupil and friend Shostakovich, showing the makings of an artist; and a curiously bittersweet portrayal of Isadora Duncan. Malko's unique insights into a fascinating and important musical time make one wish for more.—*Cox*

A CONCISE HISTORY OF BALLET, by Fernando Reyna. Translated from the French by Pat Wardroper. Grosset & Dunlap, Inc., N. Y. 255 pp., \$3.95.

This little book, a valuable addition to dance literature, was first printed in France and is now available in English in a paperback edition. For the student, teacher, or balletomane it contains a wealth of information. Included are descriptions of dances, dancers, choreographers, entrepreneurs, costumes, music, and even excerpts from contemporary reviews. Beginning with the Middle Ages and continuing to the present day, it manages to refer to almost every important dancer and ballet company in the intervening five centuries. One word of warning might be mentioned, however. This is not a history of ballet techniques. You will not find the birth of the "turn-out" or who first devised the classic "five positions," but you will find a splendid panorama of dance through the ages, brought to life by a profusion of illustrations in both black and white and color. There are three indices for quick referral. All in all, a real bargain.—*D. MacFarland*

ESSAYS ON SCHUBERT, by Maurice J. E. Brown. St. Martin's Press, N. Y. 315 pp., \$10.00.

It is presumed that the reader will come to this book already knowledgeable of Schubert. If one forges through the pedantic first essay, which for appreciation needs numerous scores at hand, on into the bulk of the book, it is possible to find stimulating material. The essays range from anecdotal to rarefied scholarly pieces, all written with affection for the composer if not for the reader. Perhaps the book is strongest in calling attention to neglected works such as the never performed opera *Fierrabras* and the virtually unperformed cantata *Lazarus*, which Brown ranks with Brahms' *Requiem* in worth. There are also fascinating notes on the genesis of the *Great C Major Symphony* and the *F Minor Fantasia*; lists of dance-music manuscripts and posthumous publication of songs; clarification of publication muddles; and more. A mixed bag—take what you want.—*Cox*

Records

Classical

BACH: The Well-tempered Clavier, Bks. I & II. Joao Carlos Martins. Connoisseur Society CSM 8657 (M); CS 8657 (S).

With this release a refreshing new pianist of already formidable prowess and apparently still greater potential is revealed. Even in this day of enormous technical capabilities among the young pianists Mr. Martins is the possessor of a digital dexterity of rather staggering proportions and, thus, he approaches Bach's vastly complex work evidently determined to exploit the modern grand piano to the fullest extent. Here is no scholarly attempt to imitate the style and tone of a harpsichord but, rather, a full-bodied performance at times bordering on the orchestral, in which on occasion, notably in the A Flat Major Fugue in Bk. I, he doesn't hesitate to double the bass line in octaves. With a seemingly endless variety of tone colors at his command he manages at all times to etch the contrapuntal strands and emphasize structural outlines with extraordinary clarity. There is also great musicality and warmth in the shape and color of every phrase and his tone is above reproach except for scattered places where he pushes a little too hard and it becomes somewhat dry. His choice of tempi are sometimes quite unorthodox and his ideas of ornamentation may occasionally be open to question. However, these reservations should in no way minimize his great achievement in presenting the loveliest, most revealing, and most stimulating version of *The Well-tempered Clavier* currently available on records and at the same time demonstrating the arrival on the musical scene of a truly major pianistic talent.—*Anderson*

BRITTEN: Curlew River. Pears, Shirley-Quirk, Blackburn, Drake, Webb; male chorus and seven instrumentalists, under the composer's direction. London A 4156 (M), OSA 1156 (S).

Britten's "Parable for Church Performance" creates some tricky problems for the attentive listener. Modeled on a Japanese No-play, it is a representation, by singers, of monks producing a representation of a miraculous event—the voice of a dead, kidnapped child speaking (singing) to his mother who has traversed Europe in search of his grave. The music is a strange and often intriguing mixture of quasi-medievalism and quasi-Orientalism. It is strikingly imaginative, and the total effect in live performance is probably impressive. But this reviewer found the effort of sustaining the "double" theatrical conventions necessary in following the work very distracting; and that without said conventions the music assumed a pleasant but undra-

matic meaninglessness. The performance and the recording, technically, are superb.—*Turok*

BRITTEN: *Sinfonietta, Op. 1* **HINDEMITH: *Octet***. Members of the Vienna Octet. London 9465 (M); 6465 (S).

These chamber works by two of this century's most important composers have several things in common. They are both basically tonal, both make excellent use of the instrumental medium involved, and both exhibit a high degree of skill, musicality and craftsmanship. The performances are very good but could be better, the *Sinfonietta* receiving the cleaner reading. The recorded sound is very satisfactory and the jacket notes are excellent.—*Adamson*

MARIO DAVIDOVSKY: *Three Synchronisms* (1963-65) for instruments and electronic sounds. **HARVEY SOLLBERGER: *Chamber Variations*** (1964) for twelve players and conductor. Various instrumentalists and The Group for Contemporary Music—Columbia University, Gunther Schuller, cond. Composers Recordings, Inc. CRI 204 (M); 204SD (S).

This recording is important. Both composers are young, both write in the latest idioms, both shun the exhibitionism of the so-called *avant-garde*. Release of this disc is in recognition of their promise as 1965 award winners of the American Academy of Arts and Letters.

Significantly, Sollberger's piece was written for its performers, the laudable Columbia University Group. It shows the composer of Now, committed to humanism in science-oriented surroundings. Its sounds clearly are electronically inspired, but its spirit is one of personal involvement. In a sense it is a piece which should not be recorded. The role of the conductor is crucial, as he makes decisions about combinations of events by direct cues, meter having vanished. This, then, is a record of one performance out of many possible "interpretations," solidification of what should be fluid.

If it has taken a generation of innovators to produce a generation of composers at home working with electronic sounds, it may take a generation of listeners growing up with their sounds before public acceptance can arrive. Davidovsky is of the second generation. This is one of the most successful live-tape fusions to be heard and this gifted composer may lead the way for that third generation public.—*Cox*

DEBUSSY: *La Mer; Khamma; Rhapsody for Clarinet and Orchestra*. Robert Gugholz, clarinetist; L'Orchestre de la Suisse Romande, Ansermet, cond. London 9437 (M); 6437 (S).

Of these three works by Debussy, two are rarely heard and one of them, the ballet *Khamma*, understandably so. Although skillfully and effectively constructed and obviously the work of a master, it is incidental music and a trifle long without the dancing. Debussy devotees, however, will welcome the recording.

The Clarinet Rhapsody, on the contrary, is a short work but a gem. It seems more like an orchestral essay than the showpiece for clarinet that was intended.

The performances are excellent, characterized more by clarity and taste than by electricity or sensuality. Occasional lapses in intonation in the orchestra are mildly distracting. The recorded sound and stereo separation are unusually good.—*Adamson*

HANDEL: *Dixit Dominus*. Zylis-Gara, Baker, Lane, Tear, Shirley-Quirk; Choir of King's College, Cambridge; English Chamber Orch., David Willcocks, cond. Angel 36331 (M); S-36331 (S).

Dixit Dominus (Psalm 110) was written by Handel in 1707 during his early years of travel in Italy. This youthful work consists of eight movements, all written with freshness and clarity, characteristics he retained throughout his long years of composing. David Willcocks gives an exhilarating performance with his splendid forces, the chorus and orchestra executing their florid contrapuntal passages with precision and style. The treble part of the choruses lies unusually high and here the boys perform with ease and brilliance. Even though the work is essentially a choral composi-

tion, there are also passages for five soloists—all excellent, Teresa Zylis-Gara and Janet Baker especially so.—*Sektberg*

IVES: *Symphony No. 1; The Unanswered Question; Variations on "America"* (orchestrated by William Schuman). Chicago Symphony Orch., Morton Gould, cond. RCA Victor LM-2893 (M); LSC-2893 (S).

The fringe benefits of this record far outshine the main work. *The Unanswered Question* is a simple, moving piece, well-controlled technically despite its prophetic idiom. Schuman's superbly irreverent orchestration of Ives' superbly irreverent Variations is absolutely delightful. It is hard to imagine a better job of transcription from organ to orchestra for this work.

The Symphony is another matter. It

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is one of those ambitious early works which sounds like everybody's style but the one which the composer later adopts for himself. It is pleasant but does not wear particularly well. Both the recording and the performances are absolutely stunning.—*Turok*

MAHLER: *Symphony No. 6*. **BERG: *Le Vin*.** Phyllis Curtin, soprano; Boston Symphony Orch., Leinsdorf, cond. RCA Victor LM-7044 (M); LSC-7044 (S).

The BSO plays Mahler's difficult work with magnificent virtuosity. Leinsdorf is in full command of the score and his propensity for exposing the various strands of involved polyphonic textures serves him well in this mighty symphony. A sense of high drama is missing in the performance but the work itself provides so much, and the playing is so fine, that the recording is still to be highly recommended.

The final side of this two-record set is devoted to a cool, precise performance of Berg's *Der Wein*, sung in French (hence *Le Vin* for the somewhat

irrelevant reason that Berg set translations of poems by Baudelaire that don't quite measure up to the originals. The recordings are technically superb.—*Turok*

MOZART: *Complete Dances and Marches, Vol. 5*. Vienna Mozart Ensemble, Boskovsky, cond. London 9460 (M); 6460 (S).

No one can listen to this music without being reminded that Mozart was an avid dancer himself. His imagination and technique allowed him to lavish the dances for his own pleasure. He even suggested choreography for the K.123 contredanses (at age 14!). The German Dances have trios which are all gems. In this fabulous set Mozart deftly moves from intense depths to airy comedy with a speed which belies the variety. Erik Smith's fine liner notes suggest that Mozart used his dances to experiment in, which may account for the many instrumental colors and effects, especially in the music written for the large Redoutensaal orchestra. Boskovsky's sure hand

shows in the attention to dynamic nuances.—*Cox*

STRAVINSKY: *Agon*. **GUNTHER SCHULLER: *Seven Studies on Themes of Paul Klee*.** Boston Symphony Orch., Leinsdorf, cond. RCA Victor LM-2879 (M); LSC-2879 (S).

These works are among the most attractive recent contributions to the contemporary orchestral repertoire. Both are skillfully written (at least in the case of *Agon*) and extremely well orchestrated. Both utilize advanced materials of the contemporary idiom with humor and freedom; qualities which seem to escape Mr. Leinsdorf. The performances have a stiff and humorless character even though they are very well played. The percussion instruments, integral contributors to the textures of both works, are unfortunately kept diffidently in the background. But the performances are at least adequate and the recording is excellent.—*Turok*

TOCH: *Jephtha, Rhapsodic Poem (Symphony No. 5)*. **SOMERS: *Passacaglia and Fugue for Orchestra*.** **MOREL: *Antiphonie*.** Louisville Orch., Robert Whitney, cond. Louisville Orchestra First Edition Record LS-661 (S).

The term *symphony* is broad enough to include many things, so if Toch considered this single-movement work a symphony, far be it for us to disagree. It seems mostly like a dramatic scenario and would make a grand ballet score. Toch (1887-1964), a generally underrated composer, created moments of intensity and exotic effect, some of which come off well on this recording. Those seeking tidier organization will find that Somers' *Passacaglia* lasts not a moment too long and his savage *Fugue* shows what blood still exists in that form when a man of Somers' talent gets hold of it. His fellow-Canadian Morel has wrapped a modal chant in impressionist chords. Since it is pure color, it doubtless has never been performed better than at its 1953 premiere under the master-colorist, Stokowski.—*Cox*

VERDI: *Requiem*. Nilsson, Chookasian, Bergonzi, Flagello; Boston Pro Musica Cho., Alfred Nash Patterson, dir.; Boston Symphony Orch., Leinsdorf, cond. RCA Victor LM-7040 (M); LSC-7040 (S).

There are a number of recorded performances of the Verdi *Requiem* and here is yet one more to make the choice among them even more difficult. This one has many virtues indeed—a well-disciplined chorus, a superb orchestra, and four full-voiced soloists. Certainly, these are all the forces necessary for a magnificent rendition of this work, and the results are quite overpowering. The soloists are very good with some outstandingly beautiful singing by Carlo Bergonzi. It is glorious to hear Miss Nilsson's voice riding above the chorus but there are a couple of places where she sounds a little uncomfortable. Well, each must select his own favorite recording and perhaps some will have more than one.—*Cartwright*

Opera

DONIZETTI: *LUCIA di LAMMERMOOR*. Moffo, Bergonzi, Sereni, Flagello; RCA Italiana Opera Orch. and Chorus, Georges Prêtre, cond. RCA Victor LSC 6170 (S).

Anna Moffo joins the impressive list of recorded Lucias—Lily Pons, Ro-



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berta Peters, Renata Scotto, Joan Sutherland, Maria Callas, Dolores Wilson, etc.—in a most satisfying interpretation, and is aided by a restoration of approximately thirty minutes of traditionally cut music. Hearing this unfamiliar music causes one to wonder why it is generally cut in performance, particularly when it adds much to clarify the story line.

Bergonzi, Sereni and Flagello bring insight and good sound to their characterizations. Here is one *Lucia* where the opera is not over with the expiration of the heroine; Bergonzi is little short of sensational in the Tomb Scene which formally concludes the opera. Prêtre's conducting is firm and the choral work is noteworthy. A model of superior stereo-processing, the album is further enhanced by a handsome booklet/libretto containing Herbert Weinstock's scholarly notes, and a stunning cover photo of Moffo.—*Browning*

GLUCK: *Orfeo ed Euridice*. Verrett, Moffo, Raskin; Virtuosi di Roma and Instrumental Ensemble of the Collegium Musicum Italicum, Renato Fasano, cond. RCA Victor LSC 6169 (S).

In recent years Risé Stevens had what amounted to virtually a monopoly on the role of Orfeo, and she considered it her favorite. Shirley Verrett, although not yet quite "seasoned" nor fully at home in the role, furnishes some excellent singing, if a little lacking in emotional involvement where and when required; experience gained in performing the role on stage should solve this. Moffo and Raskin offer varying portrayals, both in somewhat better shape vocally than interpretively.

About one-third of the opera is ballet music but, as performed by the superb Virtuosi di Roma, one doesn't feel this is superfluous in a recorded version of the opera. Gluck always sought "simplicity and truth" and the nobility and serenity of *Orfeo ed Euridice* would have established his greatness if he had never written another bar of music.—*Browning*

MOZART: *La Clemenza di Tito*. Keikenmeier, Nentwig, Pluemacher, Wangold, Sailer, Mueller; Swabian Choral Society; Tonstudio Orch. of Stuttgart, Gustav Lund, cond. Dover HCR 5251-5253.

Knowing as we do that Mozart found opera an especially congenial field for his genius and bearing in mind that *Tito* was written in the same year that foud the composer at work on *The Magic Flute*, we need not be surprised that this work contains a good deal of lovely music and is well worth the hearing. Although not to be classified as the composer at his best, still, second-best Mozart is not to be taken lightly. Some of the arias are occasionally programmed and the issue of this recording may serve to call attention to several others that should be heard more frequently. The performance, to hazard a guess, was one taped for broadcasting by the Sueddeutscher Rundfunk, one of the major radio centers in Germany. While several of the soloists are distinguished in their native land, in general, the singing is a bit lackluster.—*Tetley-Kardos*

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These are excellent performances of pleasant and skillful but inconsequential music. They are all well composed and highly idiomatic of the instruments and of the woodwind quintet medium. Humor and cuteness seem to be the chief characteristics of the works. They all sound surprisingly alike, including Mr. Haddad's *Blues au Vent*—notwithstanding the addition of dance-band drums. The group, all faculty members of the Indiana University School of Music and including some of the country's outstanding symphonic musicians, is topnotch. It would be interesting to hear them performing meatier fare.—*Adamson*

NICOLAI BEREZOWSKY: *Christmas Festival Overture, Op. 30, No. 2*; ULYSSES KAY: *Fantasy Variations*; NORMAN DELLO JOIO: *New York Profiles*. Oslo Philharmonic Orch., Arthur Bennet Lipkin, cond. Composers Recordings, Inc. CRI 209 (M); 209 SD (S).

Most of today's composers orchestrate their musical ideas well, but there is an inevitability about Kay's colors which makes it difficult to imagine his ideas clothed any other way. This introduction and 13 variations (followed by the theme) "sounds", and sounds right. Dello Joio has avoided the obvious overworked attractions of frenetic New York, profiling instead the Cloisters, Central Park, Grant's Tomb and Mulberry Street. This has allowed him to use an otherwise anachronistic Gregorian chant as thematic material. The

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music is not particularly memorable, but the locales are fresh. Berezowsky's arrangement of rather tiresome Ukrainian children's Christmas carols is overblown. What a shame that CRI has to go to Oslo, Tokyo, Iceland, etc., when better, though unrecorded, orchestras exist here.—Cox

ALVIN ETTLER: *Quintet for Brass Instruments*. New York Brass Quintet. **IAN HAMILTON:** *Nocturnes with Cadenzas*. Paulina Ruvinska, pianist. *Sextet for Flute, Two Clarinets, Violin, Cello and Piano*. The Contemporary Chamber Ensemble, Arthur Weisberg, cond. Composers Recordings, Inc. CRI 205 (M); 205SD (S).

Difficult to perform works by two very contrasting composers receive unusually fine performances in this recording. Alvin Etlér's *Quintet* is a very exciting and effective work, making

very skillful use of the instrumental medium. It is written in an eclectic but atonal idiom with driving rhythms in rather regular meters. The two Iain Hamilton works also show excellent idiomatic use of the instruments involved. Like much serial music, however, there is a certain monotony generated by the constant repetition of the row, despite its permutations and manipulations. This, plus a feeling of harmonic sluggishness, is exasperated by a lack of rhythmic development. In the *Sextet* this is relieved a bit by the variety of instrumental color. The performances are among the better recordings of contemporary music; clean, precise and full of character. The recorded sound is excellent.—Adamson

THE RENAISSANCE BAND. Praetorius: *Dances*. Heinrich Isaac: *Battle Piece*. Orlando di Lasso: *Madrigals*. (With dem-

onstration of instruments.) Decca DL 79424 (S).

Of all the records released by the New York Pro Musica under the direction of the late Noah Greenberg, this one should certainly rank as one of the most stimulating and educational. In addition to splendidly performed works on Side 1, the last two bands of Side 2 are reserved for a vivid demonstration of the various instruments, singly and in consort. Among the soft instruments there is the recorder consort, the krummhorn consort and the mixed consort. Then follow the loud instruments: cornetts, sackbuts and the loud double reed consort of rauschpfeife, shawms and rackets. In conclusion, there is a demonstration of a loud consort, a soft consort and combined consorts. The album also contains within the jacket three pages of superbly informative historical notes and drawings of the instruments together with succinct descriptions of them. To any music lover with the slightest interest in the music of the Middle Ages and Renaissance this record is unreservedly recommend as absolutely essential. It will prove a basic and invaluable source of reference, instruction and pleasure.—Anderson

RENAISSANCE MUSIC FOR BRASS. Works by M. Frank, Schneiderman, Schütz, Stölzer, Attaignant, Adson, G. & A. Gabrieli, Frescobaldi, Banchieri. A brass ensemble of four trumpets and four trombones directed by Gabriel Masson. Nonesuch H-1111 (M); H-71111 (S).

With the knowledge of early music performance practices available today there is really no excuse for performances such as these, especially as the purely executational technique of the ensemble is excellent. The lack of nuance, ornamentation, variety of articulation and proper tempo relationships not only result in monotony but are an actual distortion of the music and the composer's intent. All the more pity as the selections are really gems. In this reviewer's experience the works are most effective when performed as chamber music by a group familiar with Renaissance styles, whereas this recording is of a large brass ensemble doubling the parts and pounding away. They play very well and generate much excitement but are not making music. The sound is splendid and the French brass players appear more and more to be acquiring the American ideal of brass tone quality.—Adamson

MARILYN HORNE: A SOUVENIR OF A GOLDEN ERA. L'Orchestre de la Suisse Romande, Henry Lewis, cond. London ffr OSA 1263 (S).

This recording makes abundantly clear that Marilyn Horne possesses one of the most sumptuously beautiful voices of our time. It is an instrument of extraordinary range and luscious texture. This album provides the singer with a wide choice of arias, selected from the repertoires of those legendary sisters of the last century, Pauline Viardot and Maria Malibran. Thus she is able to demonstrate an impressive versatility, ranging from *Fidelio* to *Barber of Seville*. It is in such singing as is found in *Orfeo ed Euridice* and *Sapho* that Miss Horne is the most exciting, however, for it is in the long sustained musical line that the sheer beauty of her voice has its greatest effect. She manages her coloratura capably enough and all her interpretations give evidence of a musi-

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cally vital mind. Yet without wishing to appear ungrateful in the face of what she has already accomplished, one can hope for increasing subtlety in the handling of both the extreme highs and lows of her voice.—*Tetley-Kardos*
SUTHERLAND/VERDI — *Selections from Ernani, Attila, I Vespri Siciliani, Rigoletto, Luisa Miller, I Masnadieri, La Traviata*. Various orchs. and conds. London OS 25939 (S).

While the brief notes do not furnish this information, it seems apparent that some of the selections are from previously released complete opera recordings starring Miss Sutherland. However, even more welcome than these numbers are those from the relatively little known Verdi. All of the material is well-performed but the usual Sutherland musicianship is coupled with frequent indistinct enunciation of the texts. The orchestras and conductors serve the music well, but London might have included English translations, especially for those seldom heard items.—*Browning*

ON TAPE

DVORAK: Cello Concerto; Violin Concerto. RAVEL: Tzigane. Fournier; Berlin Philharmonic, Szell, cond; Peinemann, Czech Philharmonic, Maag, cond. Deutsche Grammophon. DGK 9120. Ampex double-play stereotape.

Fournier, ordinarily a rather placid performer, here adds virile excitement to his always impeccably tasteful playing. Combined with Szell's dynamic accompaniment, it makes for a thrilling performance of this great cello concerto.

Edith Peinemann, highly touted newcomer on the European scene, is not particularly impressive on this tape. She plays well, but without the drive one associates with the finest performers. Unfortunately, Dvorak's serene concerto, with its undramatic solo part, needs exactly that quality in order to be convincing. The *Tzigane*, without pronounced efforts in the same direction, seems trivial. But the orchestra plays magnificently, and the recording quality is first-rate.—*Turok*
P.D.Q. BACH (1807-1742)? as presented by Peter Schickele: *Concerto for Horn and Hardart; Cantata—"Iphigenia in Brooklyn"; Sinfonia Concertante; Quodlibet* (by Schickele). Orchestra conducted by Jorge Mester. Vanguard Stereolab VTC 1716.

Only rarely can a long-dead, obscure composer capture a large and enthusiastic following almost overnight. Yet so sensational was the introduction of this fascinating music to New York audiences last year that performances were necessarily repeated all over town. Two causes are apparent: (1) the listeners could not at first (or second) believe their ears, and (2) Peter Schickele's pains-giving realizations. Indeed, so thorough has been Prof. Schickele's researches into the mind, such as it was, of the last of J. S. Bach's 20-odd children ("the oddest") that he has become the leading, if only, P.D.Q. authority. And as often happens in such cases, it is sometimes difficult to know

where P.D.Q. begins and Schickele ends, so to speak. As the music defies description—the titles tell enough (the Sinfonia has a movement marked *andante senza moto*)—let us only point out that Prof. Schickele is joined in these performances by a number of New York's most outstanding musicians who, unaccountably, appear under their own names. Further, there is no truth in the gossip that either P.D.Q. or Prof. Schickele is the illegitimate offspring of Gerald Hoffnung and Anna Russell.—*Cox*

GILBERT & SULLIVAN SPECTACULAR: Selections from Pinafore, The Mikado, The Pirates of Penzance and Ruddigore. D'Oyly Carte Opera Co. (Chorus Master, James Walker) and the Royal Philharmonic, Sir Malcolm Sargent, cond. London LCL 75010. 4 track, 7½ ips (S).


This is the unbeatable combination of forces: Sargent conducting D'Oyly Carte's finest with the aid of the Royal Philharmonic. The differences between recent London and Angel releases of Savoy fare have been subtle, involving verve, crispness and musicality. The Parent Company is often too set and rigid in deference to "tradition" (yet, through the century, they have made substantial changes in "tradition" in order to keep the Victorian dust from settling). The Glyndebourne singers, for the most part, capture a more flexible delivery of the musical element of the satire, perhaps due to Sargent and his constant work with the Mozart, Handel and Verdi operas being spoofed. He drains the musicality of every phrase, regardless of how brief and incidental. The chorus is the most robust yet to be heard anywhere; it is

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as if they had warmed up on *Aida* just before the recording session. The Ampex "Phase 4 stereo" flatters ensemble and soloists as well. And the soloists are uniformly fresh and animated. It was a special treat to hear Valeri Masterson again; her pulchritude, both physical and vocal, has been this reviewer's personal joy since her appearance in the G&S documentary film starring Maurice Evans and Robert Morley. But shame on the proofreaders who continue to mis-spell the names of Ann Hood and Christene Palmer. This tape could win many converts to G&S.—*Trebor*

New Works

New York

The Manhattan School of Music Men's Chorus sang against the Manhattan Brass and Percussion Ensembles, with harp and piano, in the premiere of *Tetelestai*, conducted by the composer, R. Whitman Procter, May 19. Though there were nearly 40 choristers, often singing forte and in unison, they were no match for the brass and drums. Neither, for that matter, were the harp and chimes, which were often seen playing but not heard. The scoring is thick, ostinatos relentless, a tight canon substitutes for vocal polyphony. Some interesting percussion sonorities are achieved and a quiet moment in the last of the four movement refreshes, but Conrad Aiken's poems are so obscured that it is impossible to comprehend the cause for all the noise. In spite of a determined performance, it was Menace in search of a Tonality.—*Cox*

Harlem has recently been the scene of musical activity of considerable significance. Last month in these pages Stanley Dance reported enthusiastically on the premiere of Eddie Bonnemere's jazz Mass, *Missa Hodierna*, at St. Charles Borromeo R. C. Church. On May 22, a few blocks away, the Senior Choir of St. James' Presbyterian Church, under the direction of Dorothy Maynor, gave the N. Y. premiere of Richard Owen's one-act opera, *A Fisherman Called Peter*. The fully staged work in five scenes was admirably performed by a cast of seven headed by Lynn Owen of the Metropolitan Opera, a large, full-voiced chorus, a chamber orchestra, and pipe organ. Written in a reasonably conservative idiom, it is a somewhat eclectic score which nonetheless reveals the composer as the possessor of the talent and skill to write effectively for the voice.—*Anderson*

For its spring presentation the opera department of the Juilliard School of Music staged two one-act operas by American composers, and, as both are skilled and highly regarded craftsmen, it would be a pleasure to report that the evening was a resounding success. However, that was not the case. Hugo Weisgall's *Purgatory*, set to the Yeats play, led off. A short work of roughly 30 minutes duration, it contains two singing roles (male) and two briefly mimed roles. The vocal line is a sort of continuously angular recitative, with the orchestra bearing most of the expressive burden. But because of its unrelieved dissonance the composer is unable to convey mounting tension as the drama rushes to its horrifying climax.

Much the same trouble plagued the second offering, Roger Session's *The Trial of Lucullus*, set to the Brecht play. While there was more strength and variety in it, the end result was again an emotionless, numbing grayness.

In the last quarter-century the short chamber opera form has been a rather distinctively American outgrowth and it is hoped that Juilliard will not be disheartened but rather make renewed efforts to bring to light rewarding works in this genre.—*Anderson*

On May 10 the Aeolian Chamber Players gave the New York premieres of three works. Of these, George Rochberg's *Contra Mortem et Tempus* made a fine impression. Trusting to his ear, rather than to some preconceived theoretical notions, the composer has produced a sensitive, dramatic work, full of feeling and evoking an equally strong response in the listener. Morton Subotnick's *Serenade No. 3*, utilizing a prepared tape as well as live instruments, managed to be funny without being humorous, and eventually became dull. Elliott Schwartz's *Soliloquies*, despite piano-slaps (which never fail to embarrass) and prepared-piano clinks, was pleasant sounding but did not produce a real sense of motion.—*Turok*

In her Carnegie Recital Hall concert of May 26, Mary Barnette, flautist, presented two new works in New York premieres. *Sonata*, by her accompanist, Ryan Edwards, is a chromatically oriented work and, while showing the influence of Samuel Barber in some sections, gives the impression that he has great promise as a composer. John Boda's *Sonata*, although occasionally rhythmically static, has a beautiful, lyric quality. Recalling a Debussy-like concept through much of the composition, the flute's throaty lower register is used to good effect.—*Allen*

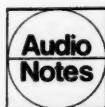
(Continued on page 93)

A Selective Jazz Discography

(Continued from page 77)

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Fats Waller '34/'35 (R) Victor LPV 516
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Sonny Boy Williamson Sonny Boy Williamson (B-R) Blues Classics 3
Sonny Boy Williamson The Original (B-R) Blues Classics 9
Sonny Boy Williamson The Real Folk Blues (B-R) Chess 1503
Gerald Wilson Feelin' Kinda Blues. Pacific Jazz 200999
Mama Yancey & Art Hodes Blues (B) Verve Folkways 9015
Lester Young Pres at His Very Best Emarcy 66010
Denny Zeitlin Live at the Trident, Columbia CL 2463



THE YEAR IN AUDIO



BY ROBERT ANGUS, Audio Editor. In the past 12 months, more Americans have bought high fidelity component systems than in any other 12-month period since true audio components became available in 1950. Why? Because of marked improvements in the equipment itself, because today's components are simpler to buy, simpler to install and simpler to operate than ever before and because prices in audio equipment actually have declined, while the cost of most other consumer items has gone up.

Avery Fisher, who discusses *The Year in FM*, has been designing and manufacturing FM receivers for more than thirty years. Julian Gorski, who examines record-playing equipment, is responsible, probably more than any other individual, for blurring the line which used to separate turntables from record changers.

In the past year, a number of public school systems and universities have installed music listening systems. Once upon a time, these systems would have used public address equipment. One, in Southern California, uses a master system of eight component turntables with separate tone arms and magnetic pickups which are handled by librarians rather than by students. For group listening, the system incorporates bookshelf loudspeakers in two classrooms and an auditorium. Individual listening is possible through stereo headsets plugged into outlets on a listening desk. A similar arrangement was constructed in Pittsburgh, Pa.—a system budgeted at \$20,000.

Not so many years ago, school authorities were tempted to skimp on facilities of all kinds—and generally new equipment for the football team, tools for the manual training department or material for the science department came

ahead of listening facilities for the music department. In more and more school systems, however, administrators have been persuaded that the time has come to install modern teaching facilities, including music playback systems.

This happens, as several of our experts note, at just the time when components are becoming simpler to use and less expensive. The effect of the transistor on high fidelity would be difficult to exaggerate. It has made possible the construction of small, relatively low-cost amplifiers and tuners which need less than half as much servicing as did similar tube models. During the past year, transistor equipment has effectively rendered tube components obsolete. Some manufacturers have worked at perfecting transistor technology while others have used existing technology to pack more power and sound into a smaller package. It seems reasonable to expect this particular trend to continue to the point where there will be a number of extremely good almanac-sized tuners and amplifiers which can be incorporated into extremely small stereo compacts or into classroom systems.

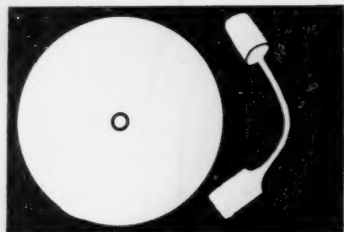
The revolution in record playback equipment in the past few years has made largely unnecessary for a music teacher to shop first for a turntable, then for an arm to use with it, and finally for a cartridge. Turntable users a year or two ago may have had to put up with the inconvenience of having to change records manually every 15 or 20 minutes, but they could rest assured that they were getting better sound and were experiencing very much less record wear than their friends who used conventional record changers. Nowadays, a good automatic turntable (the new name for a well-designed record changer) can

approach and sometimes equal the record of the turntable both in terms of sound and of record wear. At the moment, it's difficult to foresee any radical new developments in this area—although it's likely that new record players will feature even newer such record-savers as cueing devices (to help instructors select just the right passage on a record) and anti-skating mechanisms (to reduce record wear still further).

Price reductions have been most dramatic in the tape area. While nothing much has happened to the price of recording tape, the product itself has improved dramatically, making it possible to cram twice as much on a reel of tape (by recording at half the speed) with only a negligible loss in quality. Recorders, too, represent better value than ever before, as Mr. Trux points out. Since the interest of most tape recorder producers is centered on carry-about machines, it seems likely to expect much better battery portables this fall—including some which will record and play back stereophonically. Battery portables of this type will be particularly helpful to bandmasters and choral directors who can use them in the field.

Once upon a time, to find a dealer selling high fidelity equipment, you had to consult the yellow pages, then make your way through a maze of back alleys and streets to a gloomy-looking electronic warehouse. These days, you can buy them in a department store or discount house, from an Audio-Visual supplier—sometimes in the comfort of your own office or home. As component retailers become more aware of the importance of the music education market, it seems reasonable to expect buying to be made even more convenient. □

THE YEAR IN RECORD PLAYING EQUIPMENT



BY JULIAN GORSKI, President, United Audio Products. Long-established habits of thinking are never easy to change even when demonstrably obsolete. This is particularly true when it comes to the venerable debate of manual turntable vs. record changer. If we go back a few years, only one answer would have been accurate: the best performance could be obtained only with a manual turntable. For the convenience of automatic start and stop (single play or changer), some compromise in the quality of record reproduction had to be expected and accepted.

However, during the past three years, a new breed of record changer—the automatic turntable—has succeeded in closing this “quality gap.”

For proof, we refer to the entire battery of tests—by both ear and instrument. Some of the tests used to measure and evaluate record playback equipment—for rumble, wow, flutter, tracking error, speed constancy, etc.—are basic to all types of record players, manual as well as automatic. Other tests pertain only to the automatic—how thoroughly the tonearm is disengaged from the cycling mechanism when in play, how much force is needed to activate the automatic trip, how much tracking force is increased as records mount up on the platter during changer operation, etc. In both cases, the better automatics have earned comments like—“no gulf at all exists between manual and automatic.”

Now, what has allowed an automatic turntable to earn such hard-won acceptance? Generally speaking, it has been vastly improved design and precision manufacture that has not only kept up with the needs of the highly sensitive stereo cartridges but has actually surpassed them. For example, although most of today's cartridges call for a tracking force of about 2 grams, a well-balanced automatic tonearm can track properly as low as 1/2 gram.

This doesn't mean that you should try to track that lightly, but only that you should be assured that such a tonearm can do proper justice to whatever cartridge is used. (It's comparable to the comfort of an automobile with a top speed of 120 miles per hour being able to attain a cruising speed of 50 that much easier.)

Along with lightweight tracking—and 1-2 grams is quite light—comes the need

for utter precision in both balancing the tonearm and in applying the desired tracking force. There's obviously less margin for error between 1 and 1 1/4 grams than there is between 2 and 3 grams or more.

Less obvious is the somewhat esoteric subject of skating, which has been receiving much attention of late. “Skating” is an undesired force acting upon the stylus that tends to move it toward the center of the record faster than it would be normally moved by the decreasing spiral of the record groove itself. This force results from the friction between the rotating record and the stylus in the tonearm head.

While not everyone agrees as to the magnitude of the skating problem, all do agree that it does introduce a measurable distortion that can be eliminated effectively by a properly designed anti-skating device. And while you might expect to find such precision adjustments only on the most costly of manual tonearms, you also will find them on the better automatic arms.

A good reason why *all* tonearms had better keep ahead of cartridges is found in the recently introduced elliptical stylus. This new shape more closely approximates the shape of the cutting stylus and its narrower radius is better able to trace the undulating record groove than the familiar round stylus.

However, the narrower tracing radius allows the stylus to penetrate more deeply into the soft surface of the record groove, the resulting increased friction causing in turn, an increase in skating. Hence, anti-skating takes on even more significance with the more sophisticated cartridges.

The elliptical stylus also makes it necessary to be more precise in mounting the cartridge, as an inexact mounted elliptical stylus will tend to introduce more distortion than a similarly mounted round stylus. And since not all cartridge dimensions are as standardized as one would like, it's important that the tonearm head provide precise adjustments, such as for correct stylus overhang, essential for minimum tracking error.

Other characteristics and features to be observed on automatic turntables are heavy, dynamically-balanced platters, some weighing over 7 pounds. Needless to say, any motor capable of handling that massive weight can easily cope with a stack of even ten records.

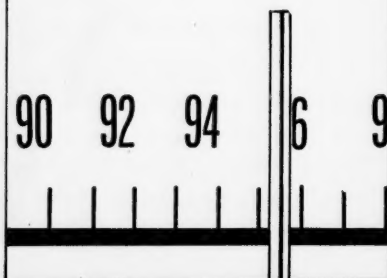
For those purists who insist upon the spindle rotating with the record, one new automatic even provides that fine touch of precision!

For many of the same reasons that call for such precision, convenience itself has also taken on new importance. Just try to handle a tonearm set for tracking at 1 gram and you'll appreciate the advantage of having it set down on the record for you . . . and lift off at the end of play . . . even though you may seldom play more than one record at a time.

Other features now offered by some include cueing devices for lowering and lifting the tonearm wherever you like on the record . . . also without having to

handle the tonearm itself. Even variable pitch controls are available for use by music students, tape recordists, or anyone else whose personal listening tastes might not be satisfied by a fixed factory-set speed. □

THE YEAR IN FM



BY AVERY FISHER, President, Fisher Radio Corp. It is human nature to take for granted that which has become commonplace. In the field of communications the vast growth of frequency modulation broadcasting in the past twenty years, and the success of the technical arts that made it possible—all these have created a wonderful organ of cultural experience that we take for granted.

Today there are 1358 stations broadcasting FM programs (with over 300 in stereo.) Another 197 have received licenses to go on the air. This great number of stations virtually covers the United States. Furthermore, technology advances in the design and manufacture of FM tuners and receivers have been so great that the audience for good music listening has been vastly expanded. In the beginning it was believed that the signal from FM broadcast stations (in contrast to AM stations) would be limited in carrying power to the horizon, thus narrowing the size of the audience capable of being served by FM. However, properly installed modern FM tuners and antennas are capable of bringing in stations (terrain permitting) at distances far greater than those originally thought possible. An FM signal properly received at such a distance contains no background noise, whereas an AM signal from the same station at the same distance can be expected to have some degree of background noise. In this sense, FM broadcasts are capable of producing an *enjoyable* signal over a much greater area.

There have been a number of significant developments in FM broadcasting, programming, and reception, all of which will be of major importance to FM music listeners. For one thing, FM stations jointly owned with a sister AM station can no longer duplicate the programs of their associate stations. The government now requires separate programming. The few stations who pleaded hardship, as a result of this ruling, have been given an extension of time, but will eventually have to end simulcasts. This will mean improved programs

on FM with more attention paid to it by broadcasters.

Because of the already substantial, and rapidly growing use of FM receivers in automobiles some FM stations have requested permission to send out vertically and horizontally polarized signals, thus giving these stations the maximum opportunity to be heard in automobiles as well as homes. (The automobile antenna is of course most sensitive to vertically polarized signals.) The dividend of this new development is the fact that such doubly polarized signals will eliminate distortion and signal attenuation now generated by reflections from buildings and mountains. (These reflections create distortion in FM reception; their counterparts in television are known as 'ghosts'.)

Recent developments in tuner design include a completely new method of detecting frequency-modulated signals, and a four-diode coincidence circuit. In non-technical terms, this means that four conditions have to be met before automatic switching takes place from mono to stereo. Thus, the tuner will switch to stereo programs, when they are present, only if there is a fully acceptable signal available, and strictly in the presence of stereo programs. This eliminates the annoyance caused by the occasionally erratic mono/stereo switching characteristic of earlier tuners, in which the switching system relied on the presence or absence of the "pilot" carrier signal.

A common and disturbing problem in large metropolitan areas having strong, nearby FM stations, is the possibility of signal overload of an FM tuner, resulting in distortion and 'repeating.' A recently introduced solid-state device known as a field effect transistor is capable of accommodating several times the signal strength ordinary transistors can handle, thus eliminating the problem of overload from high-powered local FM stations.

We cannot close this survey without paying homage to the incalculable gift to music lovers created by the vast growth of music literature now available on long-playing records, coupled with its availability to FM music stations everywhere. The great stores of music literature that until a few years ago existed only in silence on the shelves of music libraries, have now largely been committed to recorded form and thus made available to record collectors and FM music listeners everywhere. The impact of these two great intellectual resources—FM broadcasting and long-playing records—working together, can never be measured, except in enjoyment without end. □

October Violin Festival

(Continued from page 75)

Millant, Paris; William Moennig & Son, Philadelphia; Max Moller, Amsterdam; Frank Passa, San Francisco; William Salchow, New York; Etienne Vatelot, Paris; Pierre Vidoudez, Geneva; Hermann Walecki, Los Angeles; Kenneth Warren & Son, Chicago; Hans Weisshaar, Los Angeles; and Harry Werro, Berne.

Dario D'Attili, general manager of the Wurlitzer company, said the dealers have been informed that guards, suitable locked glass cases and insurance will be provided for the priceless instruments, including printed cards bearing the name of the exhibitor and the name and date of the instruments. None of them, however, will be for sale.

"This festival," Mr. D'Attili emphasized, "is for the sole purpose of making it possible for people to view some of the greatest violins ever made." □

Phenomenon

(Continued from page 58)

Arts councils are clearly not the beginning and end of everything worthwhile that is happening in the arts. They will, however, continue to have an effect.

For most of them, their mission is to expand the audience for the arts and make the arts a necessary part of daily life, from the design of a frying pan to the intellectual stimulation of the evening's theater performance. If the efforts of arts councils fail to include a healthy proportion of contemporary music, dance, film, drama, art and sculpture, they will be short-changing the audience of the nineteen sixties.

Arts Councils are a hopeful ray of illumination in what we like to call our civilized society. They have arrived none too soon. □

Beginning on Sept. 25, the Bell Telephone Hour will present a series of musical documentaries featuring outstanding events, personalities, movements and ideas in the field of music.



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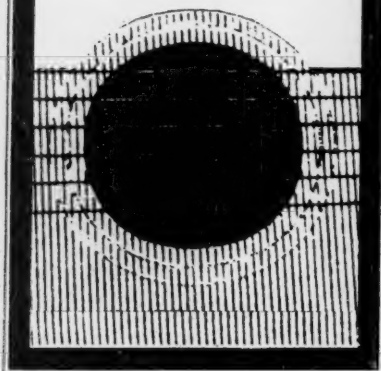


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THE YEAR OF THE GUITAR



BY HAROLD KLOPPING, President, Guitar and Accessories Manufacturers Association. For the first time since the guitar market skyrocketed in 1962, there is an industry consensus that a leveling off in sales should be expected. While few manufacturers or dealers will predict when they expect a tapering off, most feel that boom growth will not last for more than several years.

Annual growth rates of 20 to 40 per cent simply cannot be maintained indefinitely. However, the future may actually be brighter than ever, particularly for industry members concerned with long-term growth for quality merchandise. The industry today is much like the 16-year-old boy who grew 12 inches last year and is now building muscles. Here are several reasons for this bright outlook:

(1) There is evidence that music educators are awakening to the potentials of the guitar in school music programs, and as a tool to help establish better rapport between music teacher and student. While the guitar is not yet an accepted part of music programs in general, it won't be long before important inroads are made.

(2) The movement in the music education field to broaden the scope of school music programs continues. Some music educators are advocating guitar instruction in schools to help teenagers who are already playing to acquire a better knowledge and understanding of their instruments.

(3) Community art centers are just beginning to be organized nationally. The guitar, particularly folk and classical models, will fit naturally into growing community art programs.

(4) Leisure time will continue to grow as the workweek becomes shorter. When the workweek drops to 30 hours, as some union leaders and sociologists believe it will by 1980 or 1985, adults may be spending the equivalent of half a workweek in hobbies or self-improvement activities (the guitar fits both categories). More than 700,000 adults are presently enrolled in evening classes on instrumental music, with the guitar being

studied by many of them.

Of course, a strong market, meaning slower but more steady growth and a bigger demand for quality instruments, can be achieved sooner—with proper care. This is why GAMA members are strengthening the market base for guitar sales, with great expectancy of broadening the interest and acceptance of the guitar in all meaningful fields.

At our GAMA meeting at the NAMM Music Show in July, we will give strong consideration to broadening established public-information and education programs, which in the first 10 months after the 1965 Music Show, produced:

- Important articles in *Mechanix Illustrated*, *The YWCA Magazine* and *This Week* magazine.
- Motivational articles beamed directly at young people, in such outlets as a nationally syndicated newspaper column "Under Twenty" (two separate articles), *Youth* magazine (how to organize high school folk music clubs), *The National Student Musician* (two), the nationally syndicated newspaper column "The Swingin' Set," the "Junior Journal" column of *Ladies' Home Journal*, *Record Beat* and others.
- The beginning of an AMC-GAMA effort to reach music educators, through such publications as the *MUSIC JOURNAL* and state music educator magazines.
- Dozens of individual newspaper uses of various materials on all aspects of guitar playing.

Also, a long list of articles are pending, with several major results expected to be announced to GAMA members at their NAMM meeting.

Through such programming, it is GAMA's intention to do all it can to strengthen its own market. It is GAMA's goal to help add muscle to guitar sales, broadening the market so it is not likely to be upset by changes in musical tastes or preferences for a particular style of self-made music. Increased sales of quality guitars is a part of this objective.

This can be done only through the joint effort of all who are benefiting and will benefit from a stable sales platform, created by expounding the values, virtues and benefits of the guitar. The guitar is a special instrument in many respects, and we don't intend to let the public forget it. □

Info for Guitar Buyers

The nation is on a guitar-buying spree unequaled in the instrument's history—and there is no sign of a slowdown. In 1965, Americans spent approximately \$130 million on more than 1.5 million guitars and will probably plunk down even more in 1966.

If you are considering joining the growing ranks of amateur guitarists, here are important facts to consider before you buy the nation's most often purchased musical instrument:

(1) Check the action, the ease with which the strings can be depressed to the fingerboard. Like a good suit, a guitar must be comfortable to be enjoyable. A good dealer or teacher should be consulted here.

(2) For guaranteed quality, purchase an established brand-name product. If you plan to take more than a passing interest in guitar playing, you will want an instrument that produces proper tones. There is nothing more discouraging than playing an instrument that will not produce what is desired, no matter how skilled the player. Beware of some imports. Many are in the low-priced field and do not possess the quality of American guitars, quality that comes from experience.

(3) When considering the purchase of any guitar, whether it is a flat-top (Spanish), classic, folk or electric, check the neck and fingerboard for warpage. Without exception, guitars cannot be played if the neck and fingerboard are out of line. Quality guitars usually feature some form of steel rod for neck support, although rods are not necessary in the lightweight classical guitars because the tensions on the nylon strings are negligible. Other guitars have steel strings and greater pressures must be applied to produce chords.

(4) Most guitars are made of different ratios of maple, spruce and mahogany, although the more expensive models often feature ebony fingerboards. Decoration can be as plain or as fancy as you want. You may even want hand-engraving, providing you are willing to pay the extra cost. After a certain point, however, musical quality cannot be improved upon, no matter how much money is spent.

(5) Quality instruments are guaranteed by the manufacturer (assuming normal usage). This is something you should insist upon.

(6) Many retailers will apply the purchase price of inexpensive beginners' instruments to higher priced models purchased later. Rental prices can also be applied to guitar purchases. This is an excellent arrangement, especially for novices who are not entirely convinced that the instrument is as readily learned as some people say.

(With some minor difficulties, these same buyer's tips apply to the other fretted instruments—banjo, mandolin and ukulele.)

Buy a used guitar?

Most music dealers have a supply of used guitars, due primarily to the large number of ex-beginners and other guitarists who have traded up in quality, as so many do. When buying a used guitar from a music dealer or a private party, make sure that:

(A) There is no warpage in the neck and fingerboard.

(B) There are no holes or splits in the body.

(C) The neck is still firmly attached to the body.

(D) All the ribs are in place in the body (loose or cracked ribs will make chords buzz).

(E) The action is comfortable.

(F) It is musically accurate (if possible, ask a guitar teacher to help determine this).

The price tag of a good used guitar will not be much below that of a comparable

(Continued on page 90)



Tuning

THE RITUAL
THE FALSE SECURITY
PLAYING IN TUNE

BY LEWIS A. HARLOW. The auditorium is gratifyingly filled and, as related to the problem to be faced here, it may be a college or high school auditorium. The wind band of seniors, juniors and a few sophomores files on stage, and finds and occupies its seating. The director appears, acknowledges courteous applause, mounts the podium, and signals to the preappointed bellweather for the B-flat 466.164 of band tuning. The pitch is sounded—and answered by a crescendo and diminuendo chorus of 466.164's, 233.082's, a few 116.541's and a single breathy 932.328 from the piccolo. This may or may not be accompanied by a certain amount of slide pulling. Eventually there is a settling back to expectant silence. The band has tuned, and the program can begin.

What has this ritual accomplished? First and most conspicuously, it has convinced the audience that the band proposes to play in tune. Second and most usefully, it has reminded the band of its responsibility toward this objective. Third and most precisely, it has tuned only one of the two dozen or so semitones that each instrumentalist will later be called upon to sound in performance.

Among today's first-rank symphony orchestras in America, there is one which regularly goes through the ritual of concerted on-stage tuning. In most orchestras, though, the symphony players come casually on to the stage in ones and twos, settle at their preassigned desks, and begin an each-man-for-himself process of warm-up. This warm-up may include specific practice on technical difficulties to be faced in today's program—or it may be just warm-up.

To the arriving audience, such a warm-

up is no more than a joyous cacaphony, but to the musicians on stage it is as lucid a pitch standard as will be needed. One quick listen, and each newcomer gets with the pitch of the orchestra and into his own contribution to the warm-up. The pitch of this orchestra is the same today as it was yesterday and will be tomorrow, and the mechanical adjustment of wind instruments (if needed at all) can be done by eye after the first hundred or so tries. Through the general din, the harpist is completing the precise tuning of the forty-seven strings on her instrument, and the tympanist is pitching his three or four or five drums to the levels required in the first work programmed.

Off stage, there will have been available a tuning bar or other standard, but few of the wind players will have felt the need to check with it. On stage, there will of course be formal tuning when a soloist is to appear with the orchestra. If the soloist plays violin, he will publicly take his pitch from the orchestra and usually make a few final adjustments to his tuning. If he plays piano, this instrument will have been checked on stage just before he appears—to insure that it is at orchestra pitch. If not, there will be a new piano tuner before the next concert.

The bandsman of college or high school age has not lived long enough in or out of music to be able to approach the problem of getting in tune and playing in tune in this seemingly carefree way. Only full maturity develops the consistency and—when needed—the concentration of professionalism. The young musician is tormented by other pressures—note reading—time keeping—ever faster and faster technique. He has no reserve of time or energy for special attention to subtle problems like intonation. Or perhaps he has!

Good intonation is mostly a matter of having learned to play and listen at the same time. The simplicity of the basic idea may seem shocking at first, but guided and explained firmly and sympathetically from the podium, it soon begins to be a subconscious habit that makes no further time demands on band practice or energy demands on the individual player.

Does warm-up affect instrument pitch? In theory, it does. As an instrument warms, it expands in every direction—and goes flat. This can be proved in the laboratory, but it is quite meaningless on stage. If you have—say—a clarinet which has warmed to an appreciable drop in pitch, it will have stretched to where its keys (which don't expand at the same rate) will no longer cover the holes. Your theoretically warmed-up clarinet doesn't play at all.

Warm-up is for reeds, of course, and for players—especially for players. If the symphony style of warm-up is not to be trusted, the traditional march warmer-upper for the start of a band concert program is still a very good substitute. Its general level of concerted *forte* performance will conceal from the audience most of the uncertainties of cold player intonation, and at the end of the march, the band will be acclimated to its acoustic

environment and in general ready for its best and most serious effort. (At the amateur level, the warm-up does *not* take the place of formal tuning—which had best be on stage.)

The pitch A-440 has been standard in America for a half century or better, and practically all instruments available for service in today's school and college bands have been manufactured to play at this pitch. If this is so, why not just play them at A-440 and dispense with tuning entirely? The problem isn't quite that easy to solve.

Flutes, saxophones and some oboes and bassoons can be tuned sharp of A-440. The clarinets and the family of brasses cannot. Assume next that the band has been carefully tuned to A-440. Can some or all of the notes on the various instruments be played sharp or flat of this pitch?

Again in theory, no notes can be played sharp of the pitch of a good instrument tuned to its factory-designed A-440. You may have had experience that will cause you to question this theory, but your experience should be dismissed as a quite rare phenomenon.

Any or all wind instruments, though, can be played flat of the pitch to which they are tuned. This is caused, usually unintentionally, by relaxation of the embouchure and maladjustment of the oral cavity behind it. (Whistle a tune, and note how your tongue contracts and expands the oral cavity around it as the melodic line goes up and down.) This secondary control over instrument pitch, if applied accidentally, is the cause of bad intonation and out-of-tune playing on a "tuned" instrument. It is also available to the player as a power for good and, as such, it is almost universally used by good players for one purpose or another. Of course this use is subconscious; there is no time to think about the note-by-note mechanics of tone production. *The thunderbolt.*

The 1924 first performance of the Gershwin-Grofé-Whiteman *Rhapsody in Blue* at Carnegie Hall began with a brief clarinet cadenza. Instrumentalist Ross Gorman began the cadenza with a diatonic trill on his low G, and this resolved into a conventional C major scale up as far as his A-on-the-second-space. Then, starting on the B just above the break, Gorman played a *slow and perfect glissando all the way to his high C*. Glissandos just couldn't be played on the clarinet, but arranger Grofé must have known that there was something unusual about clarinetist Gorman. Grofé had called for this glissando in the score!

Carnegie Hall could not have held the potential audience of young musicians who were ready for something like this to happen, but Victor recorded the original version of the *Rhapsody* and the news about this impossible cadenza spread quickly around the world of instrumental music. Was it really played on just a clarinet? Could this glissando be duplicated by someone else? The one was, and the other could, quite simply. To duplicate the glissando required only the just-right relaxation of embouchure, the just-

right support from the oral cavity, and the just-right delay in the fingering of a supporting scale. It was as simple as that, but no one had thought of it before—at least to the extent of getting it played in public. The glissando is still in the published score, and many good clarinetists, classical as well as popular, can play it on demand.

Inspired by this breakthrough, the jazz intelligentsia next took a searching look at the whole aspect of intonation. What else was new? First of course it was discovered that shorter glissandos could be played on the trumpet and on the saxophone, and these additions to the technique have become fairly standard in the jazz repertory.

Then someone wondered what would happen if the embouchure was relaxed consistently—with of course appropriate modification of the oral cavity. At first the result was a new quality of tone on an instrument which could still be played in tune with itself—but, unfortunately, well flat of the rest of the band. The solution: tune sharp and relax down to A-440. Saxophone mouthpieces were pushed way on. Factory-original clarinet barrel joints were put aside in favor of shorter accessory tuning barrels. Brass mouthpieces were modified by shortening and retapering the shank. So were born the distinctive tone qualities which are the trade marks of a number of individual jazz musicians of renown.

The basic idea of intonation flexibility was not as new as the jazz coterie which had drawn attention to it. For the previous hundred years, good wind instrumentalists had been playing in tune in spite of formidable handicaps. For instance: suppose that you, a clarinetist, are playing with a hotel orchestra where the piano is very low in pitch. You pull your instrument to its utmost, and then you play in tune by listening, just as though you were playing a violin or a trombone (instruments which must be played by listening all of the time). You have never heard of flexible intonation or oral cavities, and although your clarinet is now thoroughly out of tune with itself, you play in tune because you are a musician—to whom playing out of tune would be intolerable.

Memo to the leader of the band:

How to condition a group of young instrumentalists to the professional habit of playing in tune.

First you explain a little something about variable embouchure and oral cavity. You point out that these influencing factors on pitch are not something to be attempted consciously, rather that they are a subconscious power for good that will be working in the player's behalf if he listens and "thinks" each note onto the pitch that sounds right to him. (Usually the think process is upward.)

Next there should be a little band practice on the project, and for this you will have to arrange the parts. The subject matter will be major scales, not because of the usual benefits which accrue from scale practice but because everyone in your charge will know exactly what an in-tune major scale should sound like.

Four of these scales will be enough, and F (concert), B flat, E flat and A flat are a logical four to arrange. Write the scales in *whole notes* in the upward direction only for the equivalent of three octaves (22 notes), dropping each part an octave when the comfortable top of its player's range is reached. The purpose of the drill is not a kind of punishment, and everything about it but the listening should be made as easy as possible. Direct the scales in 4/4 time (not 2/2) at a metronome speed of 120 or less. This gives everyone plenty of time to listen and think.

Three times through each scale should be enough for any one practice session. Listening is the new idea, and listening fatigue will show itself long before there is comparable playing fatigue. Vibrato is of course taboo here; you are after a perfection of band unison, and any vibrato will thicken the pitch and make it impossible to get with precisely.

Vary the program at — say — every fourth practice session by detuning the entire band way down to an approximate A-430. This will serve two purposes. First, it will be a legitimate exercise in tuning in which every musician present will have to take part. Second, it will get all of the instruments down to a pitch where each is inherently out of tune with itself. Don't permit the brass players to take the lazy way out by readjusting their valve slides. They should struggle along with the woodwinds who have no similar recourse.

The first of the excursions up the scales at the very low pitch will sound pretty terrible, and this in itself is educational. Can the scale be tried and the unison perfected by the process of listening and thinking the note into tune? It will be discovered that success is there for the effort, and this is inspiring—and also especially good practice at developing embouchure and oral cavity control. The accomplishment here will be retained when the band reverts to its traditional and easier A-440 level. Everything will be in a little better tune with a little less effort.

Home practice on the pitch project? By all means, and it should be scales, these or any others played reposefully but attentively. At home, there will be no pitch standard for direct comparison, and the practice objective will be to make the scale sound as "nice" as possible. The nicer it sounds, the better in tune it will be. At home, vibrato in the scale practice is to be encouraged. In solo playing, vibrato is a real help to "nice" sound, and a good solo vibrato does not cloud the perception of true pitch.

And finally: *Da Capo*. Your band comes on stage for a public performance. It is agreed that there shall be on-stage tuning. Whom do you designate as the tuning standard for the others to get with?

Traditionally it is the oboe—for a couple of reasons, one good and one questionable. The good reason is that the timbre of the oboe is distinctive. It will cut through a mass of miscellaneous tone, and you can find it when you want to tune to it. The other reason is obscured by the fact that your oboist may not be

trustworthy enough for this great responsibility. It is true that the oboe cannot be varied in pitch as much as many of the other instruments, but it is also true that the oboe can be played slightly out of tune with the utmost of ease. If your oboist is at all inexperienced, he will be inconsistent and probably embarrassed by the glare of publicity. The pucker he gives you for tuning may be quite removed from the pitch he reverts to when he settles back to the relative obscurity of his band part.

What you want here is consistency, the kind your basketball coach looks for when he selects the shooter of a technical foul. You are not after a genius. You want a man or a woman with the stability of professionalism who can give you that B flat 466.164 right on the nose in at least 85 tries out of 100. The instrument this tuning pitch is played on makes little difference.

Coda: If you do a good job of selling your band on the rewards of better intonation through more and better listening, it soon may become rather difficult for you to designate a "tuner" who is outstandingly more reliable than many of the others. □

Information for Guitar Buyers

(Continued from page 88)

new model. With the supply of U.S. guitars now hard pressed by the demand (most major manufacturers are on two-shift schedules), good used models bring good prices.

What about lessons?

As with all music lessons, professional instruction is the best. Many stores provide this with the purchase, or offer one of the proved self-teaching materials without charge. Group instruction, often available through the local recreation department, the adult education division of the local school system, or through a private studio, is also ideally suited to the guitar and is increasingly popular throughout the nation. It is also less expensive, with costs sometimes as low as \$1 an hour. Private instruction usually starts at \$4 an hour.

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- Flat-top (or Spanish)—for folk, country and classical music—\$20 to \$300.
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- Classic—for classical or flamenco music—\$40 to \$350.
- Electric (with amplifier)—for jazz, rock 'n' roll and show music—\$100 to \$1,400. □

Things You Should Know

(Continued from page 14)

shops and seminars at BERKSHIRE MUSIC CENTER (June 27-Aug. 21) write Harry J. Kraut, Administrator, Berkshire Music Center, Tanglewood, Lenox, Mass. 01240. . . The Carabo-Cone method for pre-school and primary music education will be demonstrated in a series of workshops in Carnegie Hall, Studio 862, throughout the summer.

(Continued on page 120)

BY VIVA FAYE RICHARDSON. Do you remember how Mendelssohn once wrote an oratorio to celebrate the silver wedding anniversary of his parents? It was his idea to give a part to each member of the family, which worked well until he came to his brother-in-law, who couldn't keep a tune—so he assigned him a portion all on one note, promising a signal for entrance. The performance went according to plan and the brother-in-law came in on time, the only difficulty being that he had the wrong note!

We hope that we have started on the right note here in our social hour to-day, as the conversation turns toward an exchange of stories of music and musicians. Won't you join us?

Plagiarism is being discussed, and Handel's reply, when reproached for sometimes appropriating the theme of others: "I am doing them a service who don't know how to make proper use of their own tunes."

Rossini, too, gave a unique answer, when asked why he kept tipping his hat while listening to a new number: "I'm saluting my composer-friends as I recognize them in the music."

And Brahms, accused of similarity between a theme in his First Symphony and Beethoven's *Ode to Joy*, retorted: "Any fool can see that!"

Perhaps it may all be summed up in what Harold Bauer said of the *How Dry I Am* motive: "Any theme which can be put to so many uses (first and last movements of *Sonata Pathétique*, for example, and Chopin's *C Sharp Minor Scherzo*) is a great one!"

And what of the composers themselves, for many of whom the Fates were adverse? How is this reflected in their music? Mozart, in terrific want for the bare necessities of life, tells much in his reply to the publisher who threatened: "Write in a more popular style, or I will not print a note nor give you a kreutzer!" "Then, my good sir, I have only to resign myself and die of hunger."

Beethoven, tortured by increasing deafness, wrote to a friend: "Though at times I shall be the most miserable of

God's creatures, I will grapple with Fate and it shall not pull me down."

Do you know the story of the little hunchbacked man who was so moved when he heard the *Fifth Symphony* in its immortal expression of these words that, as he hobbled homeward, he exclaimed: "You see me what I am, but with this music in my soul, I walk the streets a god."

"My music is the product of my genius and my misery." These words come to mind in a Vienna publishing house scene, where the door cautiously opens, and a shabby, heavily bespectacled little man peers in with a roll of music under his arm. The publisher waves him away, growling: "Nothing to-day!" And as the door is sadly closed, he explains that this was "a certain Schubert who would come every day if I'd let him."

Great themes, great composers—now for great performers! Harold Bauer once asked Paderewski: "Master, why do you practice the left hand in that passage so

arduously? It never shows." The reply was typical: "I do it for my own satisfaction." The artist in him again came to the fore when he surprised us, as Conservatory students, by including some new numbers on his coming program, only to replace them later with the explanation that four years wasn't long enough to have had them in his system. Remindful, too, of de Pachmann, who would not allow himself to play a piece publicly until he had memorized and forgotten it seven times.

In the days of player-pianos, Artur Schnabel was invited to make some rolls. "We have sixteen nuances," boasted the man in charge. "I have seventeen," was the withering reply.

But recording was a different story. When asked if he thought the machine worthy of his art, Schnabel said, "On the contrary, I am not good enough for the machine."

Do you remember how Horowitz,
(Continued on page 96)

*Nostalgic
Anecdotes
do you
remember?*



Mass Media: Music in the Air

BY FLOYD T. HART, Supervisor of Music Ed., Dover, Delaware. A community song book still in circulation carries a number which was a popular tune once upon a time. Its title is, *There's Music in the Air*, and both tune and lyrics suggest lavender and old lace. Some of the present-day older generation may still be able to repeat the first stanza from memory.

*There's music in the air,
When the infant morn is nigh.
And faint its blush is seen
On the bright and laughing sky.
Many a harp's ecstatic sound
With a thrill of joy profound,
While we list enchanted there
To the music in the air.*

The song was written by George F. Root, famous composer of the Civil War songs, *Just Before the Battle Mother, Tramp, Tramp, Tramp, The Battle Cry of Freedom* and others.

When he paid his tribute to *Music in the Air*, the composer was indulging in poetic fancy. Obviously there was no music traveling in the air as it does today and the opportunities to hear it being made were limited. People who lived in or traveled to the larger cities could hear opera and the symphony orchestra. People in the smaller towns might hear traveling groups of performers, but people in the hinterlands heard only the music which they and their friends could make. That is how it was when the song was written and for the next half-century thereafter.

If the composer could return, like Rip Van Winkle, for a visit in this second half of the present century, he would find to his surprise that his poetical fancy is now a reality. The air is filled with music from the crowded metropolitan centers to the isolated mountain regions. All that is needed to make the music available is a box with some tubes, cables, knobs and other accessories which make a radio or a television set.

And radios are found everywhere. The 1965 Information Please Almanac reports an estimated 181 million radio receivers in operation in the United States. They vary in size from the pocket model which keeps the teenagers in touch with the current pop tunes to the cabinet stereo FM which produces music of concert hall quality. Television sometimes replaces the radio but more frequently supplements it. The census bureau reports in 1964 that ninety-three families out of one hundred own television sets and that one family in six has two or more sets.

Geographical limitations no longer affect music listening in the United States. Live performances of the urban orches-

tras are heard in the mountains of Tennessee and live performances of country music in Nashville are heard in the urban centers. By disseminating this mixture of music, radio failed to fulfill the high promises made for it in the early days by cultural and educational leaders. They believed that it would encourage everyone to know and love the music of the masters. The broadcasting authorities shared that belief and gave free time for symphonic programs.

The first concert of symphonic music was broadcast in 1925. The famous Damrosch Music Appreciation Hour for schools and colleges was started in 1927 and continued into the early thirties. In a foreword to the *Instructors' Manual* for the 1934-35 season, Walter Damrosch noted that "The continued growth of our audience gives gratifying evidence of the value of radio as an educational medium and indicates increasing interest in music as a cultural factor."

But radio also carried other music and it soon became apparent that a major portion of its time was used for popular music. Furthermore, the popular music was becoming increasingly affected or infected by Jazz, the noisy product of New Orleans. The situation came to a head in the late thirties when the big bands adopted Jazz and called it Swing.

Swing was embraced with unrestrained enthusiasm by the youth of the country who gave to popular musicians the kind of hero worship which their elders gave to the matinee idols of the stage. When Benny Goodman, the King of Swing, appeared at the Paramount Theater in New York, his fans danced in the aisles of the theater. Extra police were needed to control the waiting throng in the street. Similar demonstrations occurred whenever popular swing musicians were scheduled.

These demonstrations and the music which was responsible for them were denounced by music lovers. A prominent music educator deplored "the wailing of that hybrid instrument, the saxophone, and the screeching of the brasses." Another said, "Jazz must be forced out before music can come in. A compromise will not work." But jazz, pure and hybrid, survived these outbursts and became a part of the American stream and scene.

One hybrid, the "music with a beat", stole the spotlight in the early fifties. By 1953, it had found a name, rock 'n' roll and a champion, Elvis Presley. He and his eccentric gyrations captured the teenage loyalty in spite of the denunciations of their elders. (In 1960, his recording firm reported that his total record sales had reached fifty million singles and two

million albums.) Rock 'n' roll, the music with a guitar and a beat, took charge of the best seller list.

It was aided and abetted by the magnetic tape recording process. Before it came into popular use, phonograph records were produced by a few large companies which could control the selection of records to be marketed. A performer or a performing group had to first convince the A & R (artists and repertoire) division that the sound was salable. Then a contract and a processing of records would follow.

However, with the general use of magnetic tape, the situation was completely changed and the recording of popular music became a free-wheeling process. A small amount of capital would provide enough records to test a tape-recorded tune. If it happened to sell well, a new record label would be on the market. The number of labels available at any given time was difficult to estimate.

Rock 'n' roll received a setback in 1959 with the TV Quiz Program scandal. The Congressional investigation of the fixed program charge spread into other areas of television and radio and some disc jockeys became involved. When rock 'n' roll was associated with payola, its demise seemed assured, and appropriate obituary notices were circulated by its critics. A music magazine used the headline *Rock 'n' Roll Dies with Payola*. An Associated Press report of the convention of the National Federation of Music Clubs was headlined *End of Rock 'n' Roll is Freely Predicted*.

For a brief period, it seemed as if the hopes of the critics might be realized. The name rock 'n' roll was soft-pedalled and record sales slumped. However, the market recovered quickly and reached a new high in 1960 with sales of eighty-one million 45 rpm records.

But honors for providing the biggest show go to the neighbor across the sea. England, which had been an import country up to this point, now developed an export—the Beatles. These mop-haired young men from Liverpool brought the rock 'n' roll atmosphere back with a vigor which made all previous demonstrations seem pale by comparison. Providing adequate protection from the hysteria of their fans was a major problem in their 1964 American tour.

The Beatles perform with a naïveté which disarms the critics (or at least some of them) and wins support in high places. They reached the top when they were named Members of the Most Excellent Order of the British Empire by Queen Elizabeth. The announcement caused a spot of turbulence involving a deluge of protesting mail and the return

of some medals by previous recipients. To offset the storm effects, there was a motion for approval of the action of Her Majesty in the House of Commons.

In addition to the royal recognition abroad, rock 'n' roll received official recognition at home by the U. S. Office of Economic Opportunity. To get its message across to teen-agers, OEO used the top rock 'n' roll stars in a 90-minute TV special. The debate on the merit of this program may carry into the next election.

While rock 'n' roll gets the spotlight, other music gets its airtime, too. 115 million small records (45 rpm) were sold in 1963. The list included country music, western music, rock 'n' roll, folk music (pure and synthetic) and ballads. The records were sold for home use in record shops, department stores, drug stores and food stores. Disc jockeys spun the records on a 24-hour basis; public places were supplied by juke boxes.

In the same year, 100 million 33½ albums were sold. A catalog of these records includes popular music which has reached album status, the music of Broadway and Hollywood, standard operatic, symphonic and sacred works, modern works in these categories including a jazz Mass, and the ultra-modern music including the electronic music not made by standard instruments.

And this is the way it must be in a democratic society operating a free enterprise system. Music can neither be scolded nor legislated from the air. The air channels like the press are free to carry the music people want and are willing to pay for. And it seems reasonably certain that people will keep music in the air. It also seems certain that much of it will be unlike the music which the composer heard when he wrote *There's Music in the Air*. It is one hundred years later and music, like time, marches on. □

New Works (Continued from page 84)

The Dance Theater of Alwin Nikolais

If one is interested in hearing colors, seeing music, and having one's mind stretched, an invitation is extended—not to an LSD party—but to partake of an unusual theatrical experience: The Dance Theater of Alwin Nikolais. He presents a new program every year at the Henry Street Settlement Playhouse and 1966's "Vaudeville of the Elements" is less dance and more theater than in previous years. The man is an absolute master of lighting effects. He choreographs light as if it were a troupe of ballet dancers. He is also an expert composer in the electronic idiom and uses his own tapes in his productions. The mélange is constantly absorbing and endlessly fascinating. Here and there can be spotted a recognizable dancer doing a recognizable dance but mainly it is sound, color and movement so fused it is impossible to tell where one leaves off and the other begins. This is Total Theater. One does not go to see it, one goes and "becomes" it. Don't miss the opportunity if it comes your way.—D. MacFarland

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Music in Intermediate Elementary Grades

BY OSCAR T. JARVIS, Assistant Professor of Education, University of Georgia, Athens. The amount of time which school districts specify for music instruction varies considerably. In fact, some school systems do not even suggest the amount of time which teachers should utilize in teaching music. This is particularly true in school districts which do not have special music teachers. It is not surprising, therefore, to find a great diversity of time allotment practices among school systems for the teaching of music.

In an effort to determine the present status of time allotment allocations for music in the intermediate elementary grades, i.e., 4, 5, and 6, a recent survey was made in sixty-four school districts ranging in size from 500 to 150,000 pupils in average daily attendance. The data was gathered by means of a survey questionnaire. Some of the findings of this survey follow.

School officials were asked to stipulate the amount of time which their teachers uniformly followed in the teaching of music in grades 4, 5, and 6 in the districts surveyed. If they had no uniform time allotment practices which they asked their teachers to follow, they were requested to respond accordingly. Approximately three-fourths of the districts responded that they had uniform practices within their individual school systems (see Table I).

Since it is possible that music instruction is not offered on a daily basis in some

districts, school officials were simply asked to designate on the survey questionnaire the number of minutes weekly which they specified for the teaching of music. In analyzing the responses (see Table 2), it is evident that time allocations for music instruction vary considerably among school districts. For example, the greatest fluctuation occurred at the sixth-grade level where the least amount of weekly time allocated for teaching music was 20-39 minutes in one school, while, at the other end of the continuum, another school allocated 260-279 minutes. Although the range in time allocation was not quite as large in grades 4 and 5 as it was in the sixth grade, practices still varied greatly.

The most common weekly time allocation for music in the fourth grade was 80 to 99 minutes. On the other hand, 140 to 150 minutes per week was the most frequently utilized time allotment in the fifth and sixth grades.

The data presented here show that there is very little uniformity existent among school districts concerning the amount of time which is allotted for the teaching of music in the intermediate elementary grades. One should keep in mind that these reported practices simply depict the present status of time allocations for music in the elementary school and do not suggest what they ideally should be. This data should prove beneficial to teachers of music and school officials, however, to compare their time allotment practices against those which are utilized in other districts. □

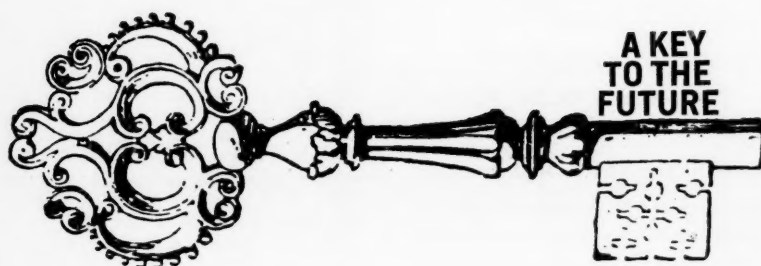
Table 1: Percentage of schools having uniform time allotment practices for Music

Grade	Number of Schools Surveyed	Uniform Time Allotment for Music	
		Number Schools	Per Cent
4	64	47	73
5	64	48	75
6	64	50	78

Table 2: Time allotment practice for Music

Time allotment in minutes per week	Four		Grade Five		Six		All Grade Total	
	NS*	%	NS	%	NS	%	NS	%
260-279			1	2	1	2	2	1
240-259			1	2			1	1
220-239			1	2	4	8	5	4
200-219	1	2	4	8	3	6	8	5
180-199			1	2	2	4	3	2
160-179	1	2	1	2	5	10	7	5
140-159	8	17	12	25	12	24	32	22
120-139	3	6	1	2	1	2	5	3
100-119	10	21	8	17	8	16	26	18
80-99	11	24	9	19	8	16	28	19
60-79	9	20	6	13	5	10	20	14
40-59	2	4	3	6			5	4
20-39	2	4			1	2	3	2
Total	47	100	48	100	50	100	145	100

*Number schools



BY EDWARD A. TARG, President, American Music Conference. Twenty years ago, instrumental music in the U.S. was faced with a problem similar to one the general business community is struggling with now. Youngsters in large numbers thought poorly of learning to play instruments. Today in the business world, leading executives and economists are expressing great concern about the negative attitude many young people have toward becoming businessmen.

Fortunately, the music industry realized the importance of informing and appealing to youngsters. Perhaps leaders in the business world can take a lesson from what our industry, through the American Music Conference, has helped accomplish—an important change of attitude.

To illustrate the effort in this direction, AMC's work with the editorial staff of *Senior Scholastic* (circulation over 1,000,000) resulted in a recent article on the contributions of music-making to the country's general cultural awakening. It referred to the types of musical activities being pursued by youngsters, and the good music-making opportunities that await them in adulthood.

The same issue of *Senior Scholastic* contained a report on the auto industry's recent use of private detectives to try to "pin" something on a now-famous private crusader for auto safety, hardly a positive factor in shaping the attitudes of youngsters toward businessmen.

The analogy here is particularly valid. The business community as a whole has woefully neglected to make its good works and importance to the nation's well-being known to the younger generation. It should have started 20 years ago. Because it didn't, industry is now suffering the consequences.

This isn't going to happen to youngsters' views toward instrumental music—not if AMC has anything to say about it. For instance, AMC articles on self-made music appeared in a dozen large-circulation youth publications in 1965, and the 1966 total is almost certain to top that. The articles deal with the broadening scope of school music activities, the place

of music in Space Age living, the importance of music in the development of character, famous Americans who play musical instruments, and other motivational subjects. And all these articles help put music's best foot forward in terms youngsters understand.

Besides youth publications, AMC uses other means of gaining youngsters' attention. AMC articles appear regularly in youth interest newspaper columns, circulated nationally by newspaper syndicates. Many of AMC's radio and television materials refer to youth's involvement in music. Parents are told of the importance of music in the lives of their children, and how they as parents can take steps to help interest youngsters in starting and continuing lessons. AMC is also working with PTA groups, civic organizations and others in gathering useful information for editorial comment and hopefully supplying information of mutual benefit.

These types of activities have been conducted by AMC for almost 20 years. They are geared to reach young people with sensible reasons why they should study music, why they should try to become good amateur musicians, and why they shouldn't stop playing instruments after their schooling has been completed.

Of course, the efforts of music educators and general educators in adopting broadened music programs, the efforts of music groups of all kinds in promoting specific interests, and all the efforts of those who appreciate the importance of America's amateur musicians help to influence Americans' opinion of amateur music.

No single organization can take full credit for the excellent and continually improving atmosphere for the nation's most important art form. It is rewarding for industry people to realize they are in such good company and that through the efforts of a great many interests there is no longer an indifference toward music. To keep it this way, AMC will continue to work with and for the younger generation. They are the key to our musical future. □



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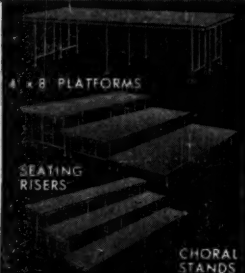
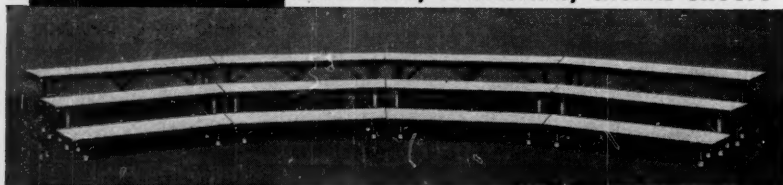
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Nostalgic Anecdotes

(Continued from page 91)

peeking through the wings at his first New York audience, was so paralyzed with fear that he requested his manager to announce that he was ill and couldn't play? The manager insisted that he make his own announcement, and pushed him onto the stage. Horowitz opened his mouth to speak, but no words came. Then, as his eyes wandered to the piano, he chose the lesser of the two evils. And played divinely!

The late, lamented Dame Myra Hess, when asked for a spectacular example of the "unexpected" in a performance, repeated for us only last summer from her home in England, the following story, word for word: "The pianist was Carl Friedberg, who was to play in The Hague and arrived too late for the rehearsal. He was seated at the piano expecting to play Brahms' *First Piano Concerto in D Minor*, which has a long tutti before the soloist comes in. To his horror, the orchestra started the Brahms' *Second Concerto in B Flat*, in which there is only one measure before the pianist starts, so he had only a fraction of time in which to make up his mind whether or not to play a work he had not performed for some time. He accepted the challenge and gave a magnificent performance. It was never known who made the mistake about the choice of concerto. It was a great achievement and tour de force."

Performers are peculiarly sensitive to their audience. We know of inspiration; what about annoyance? There was the time in Symphony Hall, Boston, when Paderewski abruptly left the stage (and the middle of a phrase!), distracted by a lady in the front seat who was fanning off the beat!

Leopold Stokowski, as conductor of the Philadelphia Orchestra, tacitly rebuked the late-comers and early-leavers of his audience with a cleverly arranged symphonic program. This began with a composition by Lekeu, with just a few instruments on the stage at the start, later augmented, and ended with Haydn's *Farewell Symphony*, the score of which required the players, one by one, to steal away until only the conductor was left.

Lest our own audience do likewise—perhaps this is the right note on which to end! □

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Thirty members of the Purdue Symphony Band will open a 7-week engagement at the Radio City Music Hall in New York City on July 28th. Conducted by Al G. Wright, Director of Bands at Purdue (and a member of MUSIC JOURNAL's Advisory Council), the group will be accompanied by Alan Drake, Assistant Director of Bands, and Roy Johnson, Director of the Purdue Varsity Band.

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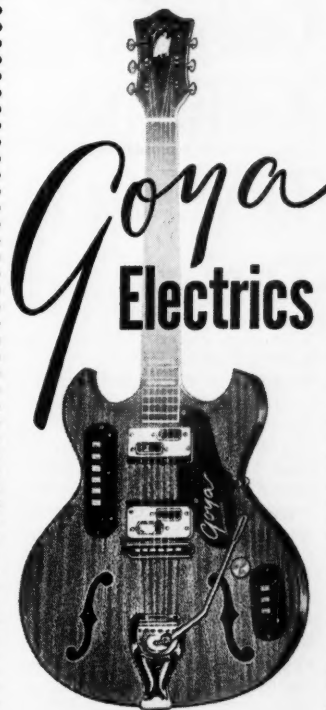
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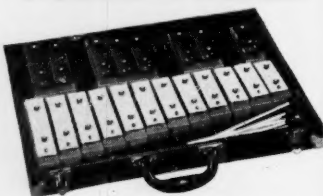
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Lane	CH .75
Delilah Did Me Wrong	
Calvi	CH .75
Deux Melodies d'Automne (High)	
Kelkel	EMT 3.45
Drey Minnelieder	
Martin (D)	UE 2.15
Droptity Dropouts	
Dolinsky; Stevens	HM .75
E Lucevan Le Stelle	
Puccini/Gutman (M)	SCH .75
Episodi (Sop. & 4 flutes—1 player)	
Arrigo (A)	HE 3.75
Far From Home	
Morris	CH .75
Forget Domani	
Newell; Ortolani	MMC .60
For You	
Calvi	CH .75
Four Songs, Op. 1 (High or Med.)	
Weisgall (M)	PR .75
Go, And Catch A Falling Star	
Hoiby	BH .75
Hail and Farewell	
Millet (M)	BO .75
How Green Was My Valley	
Morris	CH .75
Hurry! It's Lovely Up Here	
Lane	CH .75
I Have Confidence	
Rodgers	WI .75
I Only Want To Be With You	
Hawker; Raymonde	CH .75
I'll Never Be Lonely Again	
Bricusse	CH .75
It's Good To Be Alive	
Rome	FLO .75
I Wonder If	
Morris	CH .75
La Grenouille qui veut se faire	
Francaix (M)	EMT 2.50
L'Amour Chante (Sop.)	
Milhaud (D)	PR 3.00
Let Me Love You	
Morris	CH .75
Like The Breeze Blows	
Rome	FLO .75
Lord's Prayer, The (Low or Med.)	
Burton (M)	MER .75

Mae	
Vance; Ortolani	MMC .75
Maid of Bunclody, The	
/Noble	BH
Melinda	
Lane	CH .75
Money to Burn	
Heneker	CH .75
Mother	
Matesky (M)	MER .75
No More Songs For Me	
Shire	CH .75
Now And Then	
Newell; Ortolani	MMC .60
O Perfect Love (Low/w Organ)	
Willan (M)	GR .75
Oh, For A March Wind	
Head	BH
Oh Friday Day	
Belfer; Dolinsky; Stevens	HM .75
On A Clear Day	
Lane	CH .75
On The S.S. Bernard Cohn	
Lane	CH .75
Ophelia	
Strliko (M)	MER .75
Out of This World	
Rome	FLO .75
Party's On The House, The	
Heneker	CH .75
"Peyton Place", theme from	
Webster; Waxman	RM .75
Point Charles	
Strliko (M)	MER .75
Recondita Armonia	
Puccini/Gutman (M)	SCH .75
Rivers of Tears	
Rome	FLO .75
She Wasn't You	
Lane	CH .75
Six Songs for Solo Voice	
Arma (M)	PR 1.00
So Long, Farewell	
Rodgers	WI .75
Slippy Sloppy Shoes	
Calvi	CH .75
Starting Here, Starting Now	
Shire	CH .75
That Was The Week That Was	
Grainer	CH .75
There Is Beautiful You Are	
Morris	CH .75
There's Something About You	
Ornadel	CH .75
Time for Singing, A	
Morris	CH .75
Wait Till We're Sixty-Five	
Lane	CH .75
Watching the Big Parade Go By	
Shire	CH 1.00
Way of Love, The	
Dieval	CH .75
What Did I Have That I Don't Have?	
Lane	CH .75
When He Looks At Me	
Morris	CH .75
When I'm Being Born Again	
Lane	CH .75
Wish, A (High)	
Burton (M)	MER .75
Xanadu	
Calvi	CH .75

Vocal Duet—Secular

My Favorite Things	
Rodgers/Miller	WI .75
Tutti I Fior (Sop. & Mezzo.)	
Puccini/Gutman (D)	SCH .85

Vocal Collection and Studies—Secular

Alice In Wonderland	
Adams; Strouse (M)	MRS 2.50
Andy Williams Wonderful World of Song—Book 2	
RM	2.00

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1. George Gobel recommends the standard Gibson G140 bronze strings for the Gibson carved top acoustic guitars.

2. Tony Mottola recommends Gibson GE340L light gauge Sonomatic strings for the Gibson ES355TD and thin body instruments.

3. Leroy Van Dyke recommends Gibson G495 nylon and wound on nylon strings for the Gibson classic guitars.

4. Johnny Smith recommends the specially hand-made GJS40 Gibson strings for the Johnny Smith custom guitar.

5. Wes Montgomery recommends handmade Gibson G040 Hi Fi Flat Wound strings for the Gibson L-5 and carved top electric guitars.

Christmas with the King Family	
Lane	RM 1.95
Do I Hear A Waltz?	
Rodgers	CH 2.50
Drat! The Cat!	
Levin; Schafer (M)	MRS 2.50
Eight Early Songs	
Webern (D)	CF 3.00
15 Lessons in Solfege using 7 clefs (w/ Piano)	
Franck (M)	EMT 5.75
15 Lessons in Solfege using 7 clefs	
Franck (M)	EMT 1.15
Five Songs	
Webern (D)	CF 3.00
"Gentlemen, Be Seated," three songs from	
Moross	CH 2.00
Half A Sixpence	
Heneker	CH 2.50
It's A Bird . . . It's A Plane . . . It's	
Superman	
Adams; Strouse (M)	MRS 2.50
Jerome Kern Songs, Vol. III	
Kern	HA 3.00
Jeux de l'Amour (High)	
Damase (M)	EMT 2.30
Mame	
Herman (M)	MRS 2.50
On A Clear Day You Can See Forever	
Lane	CH 2.50
110 In The Shade	
Schmidt	CH 2.50
124 Folk Songs	
Asch/Silber	RM 2.95
Seekers Hit Songs & Folk Songs	
Seekers; Springfield	CH 2.00
30 Years 30 Hits, No. 1	
/Holmes	RM 2.50
Three Poems	
Webern (D)	CF 2.00
Three Songs	
Webern (D)	CF 2.00
Yearling, The	
Martin; Leonard (M)	MRS 2.50
Zoo En Do	
Hericaud (D)	HE 5.25
Zulu & The Zayda Songbook, The	
Rome	FLO 3.00
Choral—Secular—Unison	
Facts	
Berger (E)	PR 2.25
Fancie	
Britten	BH 2.25
Ferryman, The	
Lord (E)	UE 2.25
Gratitude	
Parry	CH 2.25
I Vow To Thee, My Country	
Holst (E)	CU 2.25
King Herod and The Cock	
/Britten	BH 2.25
Pilgrim Hymn	
Bacon (M)	SCH 2.25
Three Catches for Travellers	
Whitworth (M)	STA 2.25
You've Got a Flag—Wave It	
Caniels (E)	FM 2.25
Choral—Secular	
Two Part/SA	
Blow the Wind Southerly	
/Ehret (E)	SP 2.25
Blue Tail Fly, The	
/Wilson; Ehret	BH 2.25
Children's Waltz, The	
Klein (E)	KE 2.25
Ditty	
Nixon (M)	GA 2.25
Do I Hear A Waltz?	
Rodgers/Noeltner	CH 2.25
Edelweiss	
Rodgers/Cacavas	WI 2.25
Faery Song, The	
Rogers (D)	PR 2.25
Gigue	
Bach/Swingle (M-D)	SH 3.35
I Can't Do the Sum	
Herbert/Ehret (E)	SP 2.25

Hol-Di-Ri-Di-A	
/Ehret (E)	SP 2.25
I Still See Elisa	
Loewe/Noeltner	CH 2.25
I Talk to the Trees	
Loewe/Noeltner	CH 2.25
If I Ruled the World	
Ornadel/Smith	CH 2.25
Jacob's Ladder	
/Ehret (E)	SP 2.25
Lullaby for Christmas Eve	
Webster; King/Simon	MMC 2.25
Maria	
Rodgers/Noeltner	WI 2.25
Mock Turtle's Song, The	
Berger (E-M)	PR 2.25
Oh, Let the Merry Bells Ring Round	
Handel/Diack	PA 2.20
Old Man Who Lived in the Wood, The	
/Elmore (E)	FL 2.25
Pat A Pan	
/Wilson (E)	SP 2.25
Rock-A My Soul	
/Wilson (E)	SP 2.25
Soft Music Enchanting	
Mozart/Wilson (E)	SP 2.25
Sometimes I Feel Like A Motherless	Child 2.25
/Ehret (E)	SP 2.25
Spin Spin, My Darling Daughter	
/Ehret (E)	SP 2.25
Tale of a Pigtail	
Mozart/Frackenpohl (M)	MRK 2.25
They Call the Wind Maria	
Loewe/Noeltner	CH 2.25
Tom Loves Mary Passing Well	
Taylor (M)	JF 2.25
Waters Ripple And Flow	
/Wilson (E)	SP 2.25
Wayfaring Stranger	
/Davis (E)	FL 2.25
Winter Wonderland	
Smith; Bernard/Warnick (M)	BVC 3.35
Wouldn't It Be Lovely	
Loewe/Noeltner	CH 2.25
You'd Better Run	
/Ehret (E)	SP 2.25

Choral—Secular—SSA

And the Angels Sing	
Mercer; Elman/Warnick (M)	BVC 3.35
As Fair As Morn	
Wilbye/Ehret (M)	MRK 2.25
Bring A Torch	
/Wilson (E)	SP 2.25
Chichester Harbor	
Blower (M)	GAL 4.40
Cradle Song	
Schubert/Ehret (E)	SP 2.25
Day In—Day Out	
Mercer; Bloom/Warnick (M)	BVC 3.35
Do I Hear A Waltz?	
Rodgers/Noeltner	CH 2.25
Edelweiss	
Rodgers/Cacavas	WI 2.25
Fancy	
Kodaly	BH 2.25
Fire, Fire My Heart	
Morley/Greyson	BO 2.25
Fools Rush In	
Mercer; Bloom/Warnick (M)	BVC 3.35
Forget Domani	
Newell; Ortolani/Metis	MMC 3.30
Give Me the Simple Life	
Ruby; Bloom/Warnick (M)	TR 3.35
Gonna Ride Up In The Chariot	
/Ehret (E)	SP 2.25
Good News	
/Wilson (E)	SP 2.25
Green is the Willow	
Kendrick/Standen (M)	JF 2.25
Hush . . . Hush, Sweet Charlotte	
David; De Vol/Simon	MMC 3.30
If I Ruled The World	
Ornadel/Smith	CH 2.25
I Know My Love	
Ehret (E)	MER 2.25
I Know Where I'm Goin'	
/Zaninelli (E)	SHP 2.25

Illiterate Alliteration	
Haddock (E-M)	CF 2.25
It's A Sin To Tell A Lie	
Mayhew/Warnick (M)	BVC 3.35
Jacob's Ladder	
/Ehret	SP 2.25
Little White Hen, A	
Scandello/Greyson (M)	BO 2.25
Lowest Thou Me	
Giordani/Wilson (E)	SP 2.25
May Day Carol	
/Zaninelli (M)	SHP 2.25
My Lord What A Morning	
/Wilson (E)	SP 2.25
Lonely Goatherd, The	
Rodgers/Smith	WI 3.30
Mame	
Herman/Albert (M)	MRS 3.35
Married To A Soldier	
Clements (E)	AHC 2.25
Michael, Row	
/Stanton (E)	FL 2.25
More I See You, The	
Gordon; Warren/Warnick (M)	BVC 3.35
Music When Soft Voices Die	
Wood (M)	AHC 2.25
Near You	
Goell; Craig/Warnick (M)	SU 3.35
Northern Dusk	
Noble (M)	AHC 2.25
Old Stone House, The	
Robertson (E)	AHC 2.25
On A Clear Day	
Lane/Noeltner	CH 2.25
Pretty Vines and Roses, The	
Weelkes/Greyson (M)	BO 2.25
Ring One Bell	
Shire	CH 2.25
Serenade in Blue	
Gordon; Warren/Warnick (M)	BVC 3.35
Shadow of Your Smile, The	
Webster; Mandel/Metis	MMC 3.30
She Never Told of Her Love	
Haydn/Wilson (E)	SP 2.25
Shepherds, Would Ye Hope to Please Us	
Rowley (M)	AHC 2.25
Songs In Solitude	
Fulton (M)	GAL 1.25
Springnight	
Schumann/Haddock (M-D)	CF 2.25
Sweet Love Doth Now Invite	
Dowland/Greyson (M)	BO 2.25
Tears	
Foltz (M)	MI 2.25
This is My Prayer	
Nisa/Noeltner	CH 2.25
To Blossoms	
Moeran (M)	AHC 2.25
Vocalise	
Luening (D)	GA 4.40
Wait for the Sun	
Frackenpohl (M)	CF 2.25
Water-Cresses, The	
/Sheppard/Niles (M)	SCH 2.25
Water is Wide, The	
/Zaninelli	SHP 2.25
Were You There?	
/Webb	FL 2.25
Where're You Walk	
Handel/Ehret (E)	SP 2.25
Winter Nocturne	
Souers (E-M)	CF 2.25
Wouldn't It Be Lovely	
Loewe/Noeltner	CH 2.25
You Lovers That Have Loves Astray	
Hilton/Ehret (E)	MRK 2.25
You'll Never Know	
Gordon; Warren/Warnick (M)	BVC 3.35
Winter Wonderland	
Smith; Bernard/Warnick (M)	BVC 3.35
Choral—Secular—SSAA	
Bell Song	
Presti (M)	CF 2.25

Mademoiselle de Paris		
/Hunter (M)	MI	.40
Twelve Songs and Romances, Group I		
Brahms/Heiberg (D)	MRK	.35
Twelve Songs and Romances, Group II		
Brahms/Heiberg (D)	MRK	.35
Twelve Songs and Romances, Group III		
Brahms/Heiberg (D)	MRK	.35
Twelve Songs and Romances, Group IV		
Brahms/Heiberg (D)	MRK	.30
Who Would Have Thought That Face?		
Farmer/Forbes (M)	SCH	.25

Choral—Secular—SAB

Beyond The Mountain		
Heacock (E)	KE	.25
Black Is The Color Of My True Love's Hair		
/Wilson/Ehret	BH	.25
Chumbara		
/Wilson (E)	SP	.25
Do I Hear A Waltz?		
Rodgers/Noeltner	CH	.25
Edelweiss		
Rodgers/Cacavas	WI	.25
Goin' To Boston		
/Ehret (E)	SP	.25
Hogamus, Higamus		
Frackenhohl (M)	MRK	.35
If I Ruled The World		
Orandel/Smith	CH	.25
In Dulci Jubilo		
Buxtehude/Butterworth	CH	.30
I Still See Elisa		
Loewe/Noeltner	CH	.25
I Talk To The Trees		
Loewe/Noeltner	CH	.25
Jacob's Ladder		
/Ehret (E)	SP	.25
Madrigals		
McKinney (A)	JF	.35
Maria		
Rodgers/Noeltner	WI	.25
Morning Comes Stealing		
/Wilson (E)	SP	.25
No 'Going Steady' For Me		
Rowen/Simon (E)	CF	.25
Now Is The Month Of Maying		
Morley/Greyson (M)	BO	.25
Peace of the River		
Wood/Wilson (E)	SP	.25
Sound of Music, The		
Rodgers/Miller	WI	.75
These Are the Times		
Bryan/McKinney (M)	JF	.30
They Call The Wind Maria		
Loewe/Noeltner	CH	.25
This Land Under Thee		
Wehr (M)	PR	.25
Those Magnificent Men In Their Flying Machines		
Goodwin/Simon	MMC	.30
Were You There?		
/Webb (E)	FL	.25
Wind Is A Broom, The		
Dedrick (E)	KE	.25
Winter Wonderland		
Smith/Bernard/Warnick (M)	BVC	.35
Wouldn't It Be Lovely		
Loewe/Noeltner	CH	.25

Choral—Secular—SATB

Ah, Love, I laugh While Singing		
Hassler/Greyson (M)	BO	.25
Ah Weary Am I		
Marenzio/Malin (M)	MRK	.25
Air		
Handel/Swingle (M-D)	SH	.45
Alas, What A Wretched Life		
Marenzio (M)	STA	.30
Allegretto (Sonata No. 15)		
Mozart/Swingle (M-D)	SH	.35
Allow Me		
Brahms (E)	MER	.25
All The Pretty Little Horses		
/Owen	PR	.30
All The Things You Are		
Kern/Warnick	HA	.25
Director's Kit		1.50

America Calling		
Willson/Sidney/Cacavas (M)	BO	.30
Americana		
/Zaninelli	SHP	.35
And The Angels Sing		
Mercer/Elman/Warnick (M)	BVC	.35
Anniversary Song		
Jolson/Chaplin/Ringwald (M)	SHP	.30

Badinerie		
Bach/Swingle (M-D)	SH	.35
Before Spring		
McKay (E-M)	CF	.20
Before The Ending Of The Day		
Goodman (M)	MER	.30
Bella Bimba		
/DeCormier (E)	LG	.25
Belt Red As Flame		
/Read (E-M)	CF	.25
Beyond The Mountain		
Heacock (E)	KE	.25
Billy Boy		
Thompson (M)	BO	.30
Blow, Northern Wind		
Strilko (D)	PR	.30
Blow The Candles Out		
/Smith	SCH	.25
Bonaparte's Retreat		
King/Cacavas	AR	.30
Chlo-E		
Kahn/Moret/Conniff	RM	.30
Conductor's Kit		1.75

Choral Caper		
Stanton (E)	FL	.30
Cinderella		
Rodgers/Thompson	WI	.75
Circus World		
Washington/Tiomkin/Simon	FE	.30
Cold, Cold Heart		
Williams/Rizzo (M)	AR	.30
Come Back To Me		
Blagman/Cacavas (E)	CF	.25
Come Now, Ye Maidens		
Clement/Malin (M)	MRK	.25
Damsel And I, A		
/Trued (E)	SCH	.35
Dancing Days		
Gould/Thompson	GC	.25
Day In—Day Out		
Mercer/Bloom/Warnick (M)	BVC	.35
De Camptown Races		
Foster/Terri (M)	LG	.30
Der Fruehling		
Bach/Swingle (M-D)	SH	.30
Do I Hear A Waltz?		
Rodgers/Noeltner	CH	.25
Dolcissimo Ben Mio		
Vecchi/Klein (E)	SCH	.25
Down Deep In The Valley		
Brahms (M)	MER	.25
"Dra! The Cat!" Medley		
Levin/Schafer/Albert (M)	MRS	.75
Dream On, Little Dreamer		
Burch/Crutchfield/Simeone (M)	SHP	.25

Edelweiss		
Rodgers/Cacavas	WI	.25
Edge of Town		
Blagman/Cacavas (E)	CF	.25
E-I-O		
Caper/Jessye (M)	SK	.30
Epitaphs (w/Bari. solo)		
Ward (D)	HI	.35
Everything's Coming Up Roses		
(w/opt. Inst.)		
Styne/Cacavas	CH	.25
Director's Kit		1.50
Ezek'el Saw The Wheel		
Bonds (E)	MER	.25
False Heart, The		
Frontier/Belloc (M-D)	MER	.25
Fanfare For Americans (w/opt. Trumpets)		
Sacco	CH	.50
Farewell, Cruel And Unkind		
Marenzio (M)	STA	.25
Farewell To Winter		
Ocker (E)	FL	.25

Foggy Day, A (w/opt. Inst.)		
Gershwin/Cassey	GER	.25
Conductor's Kit		1.50
Fools Rush In		
Mercer/Bloom/Warnick (M)	BVC	.35
For All We Know		
Lewis/Coots/Conniff	FE	.30
Conductor's Kit		1.75

Forget Domani		
Newell/Ortolani/Metis	MMC	.30
Fugue		
Mozart/Swingle (M-D)	SH	.50
Fugue		
Vivaldi/Bach/Swingle (M-D)	SH	.50
Gasajemonos De Husia		
Del Encina/Goodale (M)	SCH	.25
Give Me The Simple Life		
Ruby/Bloom/Warnick (M)	TR	.35
God Bless' the Child		
Herzog/ Holiday/Lebowski (M)	MRK	.25

"Golden Boy" Medley		
Adams/ Strouse/Cassey (M)	MRS	.75
Golden Harp, The		
Read (A)	JF	.30
Good Night Sweetheart		
Vallee/Noble/Cambell/Connelly/Coniff	RM	.30
Conductor's Kit		1.75

Go 'Way From My Window		
/Zaninelli (M)	SHP	.25
Hail and Farewell		
Millet/Frank (M)	BO	.25
Ha'nacker Mill		
Fontrier (M-D)	MER	.30
Hand Car Blues		
/Jessye (M)	SK	.30
Hatikva		
/Robertson (E-M)	CF	.35
Hava Nageela		
/Goldman (M)	LG	.30
Hear Me Now Beloved		
Marenzio/Malin (M)	MRK	.25
Heart Replies, The		
Wilson (E)	SCH	.25
He Did		
Rogers (A)	JF	.35
Here's To The Couple		
/Williams/Maswala (E)	SCH	.25
Hey, Good Lookin'		
Williams/Smith	AR	.30
Hi-Lili, Hi-Lo		
Deutsch/Kaper/Conniff	RM	.30
Conductor's Kit		1.75

Home, My Home		
Cacavas (E)	CF	.25
How About You?		
Freed/Lane/Simon	FE	.25
How Do I Love Thee		
Browning; Starr (M)	KE	.25
Hunting Song		
Kohs (M)	MER	.30
Hush . . . Hush, Sweet Charlotte		
David; De Vol/Simon	MMC	.30
Hymn To The Universe		
Gould/Brunelli (M)	CH	.25
Hymnus (w/Bari. solo & Large Orch.)		
Weiss (M)	UE	2.70
I Am The Phoenix		
Vecchi/Malin (M)	MRK	.25
If I Ruled The World		
Orandel/Smith	CH	.25
I Know Not		
Stith/Cacavas (E)	CF	.25
I'll Never Find Another You		
Springfield/Noeltner	CH	.25
I Love Paris (w/opt. Inst.)		
Porter/Cacavas	BU	.25
Conductor's Kit		1.50
I'm Always Chasing Rainbows		
McCarthy/Carroll/Conniff	RM	.30
Conductor's Kit		1.75
I'm Gonna Sing		
Fox (M)	GA	.30
I'm Nobody! Who Are You?		
Kennedy	BH	.30
I'm Rollin' Along		
Clayton/Hayward/Hayward(E)	SHP	.25

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In Shadowed Night					
Brahms (M)	MER	.25			
Io Ti Voria					
Di Lasso/Klein (E)	SCH	.25			
I Say Adieu					
Forster/Greyson (M)	BO	.25			
It's A Sin To Tell A Lie					
Mayhew/Warnick (M)	BVC	.35			
It's A Swingin' Spring					
Hayward (M)	SHP	.25			
It's Raggy Waltz					
Brubeck/Zaninelli	SHP	.30			
It's Up To Us					
Cacavas (E)	CF	.25			
It Was A Great Design					
Ward (D)	HI	.50			
I Whistle A Happy Tune					
Rodgers/Warnick	WI	.25			
Director's Kit		1.50			
I Wonder When I Shall Be Married					
/Ahrold (M)	LG	.30			
Jacob's Ladder					
/Ehret (E)	SP	.25			
Jacob's Ladder					
/Newbury (E)	SHP	.25			
Jambalaya					
Williams/Cassey (M)	AR	.30			
Jealous Heart					
Carson/Cassey (M)	AR	.30			
Ju Me Leve Un Bel Malin					
/Goodale (E)	SCH	.25			
Just Friends					
Lewis; Klenner/Conniff	RM	.30			
Conductor's Kit		1.75			
Joshua Fit the Battle of Jericho					
/Lynn (E)	GO	.25			
King Jesus is A-Listenin'					
Stanton (D)	JF	.25			
La Bella Roma					
Cacavas (E-M)	FM	.30			
Lameedbar					
/Goldman (M)	LG	.30			
Largo					
Bach/Swingle (M-D)	SH	.30			
Let Her Own Works Praise Her					
Ellsworth (E-M)	MER	.30			
Lighten Our Darkness					
Wolff (M)	SCO	.25			
Like An Eagle					
O'Kun/Cassey (E)	CF	.25			
Like As The Turtle Dove					
De Monte/Malin (M)	MRK	.25			
Lili Marlene					
Schultze; Conner/Lebowski (M)	MRK	.25			
Little Book of Hours					
Klein (M)	LG	.25			
Lo, This Land					
Davison (M)	MRK	.25			
Lolotte					
/De Cormier (E)	LG	.25			
Lonely Goatherd, The					
Rodgers/Smith	WI	.30			
Lonesome Valley					
Hallstrom (D)	JF	.25			
Lotus Flower					
Schumann/Ehret (E)	SP	.30			
Love Is A Many-Splendored Thing					
Webster; Fain/Conniff	MI	.30			
Conductor's Kit		1.75			
Love Is Here To Stay					
Gershwin/Cassey (E)	GER	.25			
Director's Kit		1.50			
Love Me Or Not					
Campion; Secchi/Wilson (E)	SP	.25			
Mademoiselle De Paree					
/Hunter (M)	MI	.40			
Mame					
Herman/Albert (M)	MRS	.35			
Mam'selle					
Gordon; Goulding/Conniff	FE	.30			
Conductor's Kit		1.75			
Maria					
Rodgers/Noeltner	WI	.25			
Melinda					
Lane/Noeltner	CH	.25			
Menuetto					
Mozart/Swingle (M-D)	SH	.30			
Merry The Green					
Russell (E)	LG	.25			
Minor Bird, A					
Dougherty (M)	SCH	.25			
Minstrel Boy, The					
Air/Smith (M)	SK	.25			
Monkey's Sonnet, The					
White/Wayne (M)	SCH	.25			
More I See You, The					
Gordon; Warren/Warnick (M)	BVC	.35			
Moses And Pharaoh's Daughter					
Niles (E)	SCH	.25			
My Love Passed By					
Cacavas (E)	CF	.25			
My Moonlight Madonna					
Fibich; Scotti/Cacavas (E)	CF	.25			
My Silks And Fine Array					
Carr (E)	LG	.25			
Near You					
Goell; Craig/Warnick (M)	SU	.35			
Nightingale					
Tschaikowsky/Wilson (E)	SP	.30			
Now Let Us Sing					
/Wilson (E)	SP	.30			
O Bella Fusa					
Di Lasso/Klein (E)	SCH	.25			
O Fair Zion					
Verdi/Strickling (E-M)	MER	.30			
Oh, Lonesome Me					
Gibson/Rizzo	AR	.30			
O Let The Light, The Truth					
Young (E)	FL	.25			
On A Clear Day					
Lane/Noeltner	CH	.25			
On The Shortness Of Human Life					
Binkerd; Cowper	BH	.25			
On the Street Where You Live					
(w/Opt. Inst.)					
Loewe/Cassey	CH	.25			
Director's Kit		1.50			
Passing of Winter, The					
White/Wayne (M)	SCH	.25			
Peaceful River					
Clayton; Hayward/Hayward (M)	SHP	.25			
People (w/Opt. Inst.)					
Styne/Cassey	CH	.25			
Director's Kit		1.50			
Peter Piper (w/Clarinet Choir)					
Nelhybel/Nelhybel (M)	LEB	6.00			
Pick O' The Lot					
Stewart; O'Neil (E)	KE	.25			
Presser Choral Collection No. I					
/Zimmerman (M)	PR	1.25			
Pretty Saro					
Clark (M)	JF	.25			
Queen is in the Parlor, The					
Frackenpohl (E-M)	CF	.35			
Rachel My Own					
Cacavas (E)	CF	.25			
Radiant Stars					
Coi Wilson (E)	SP	.25			
Riddle Song, The					
/Kindig (M)	BO	.25			
Ring Little Triangle					
O'Kun/Cassey (E)	CF	.25			
Rondo					
Mozart/Swingle (M-D)	SH	.50			
Round					
Maw	BH	.75			
Second Time Around, The					
Carn; Van Heusen/Conniff	MI	.30			
Conductor's Kit		1.75			
Serenade In Blue					
Gordon; Warren/Warnick (M)	BVC	.35			
Serenade In The Night					
Bixio; Cherubini/Ringwald (M)	SHP	.30			
Shadow of Your Smile, The					
Webster; Mandel/Metis	MMC	.30			
Shadrack					
MacGimsey/Cassey (E)	CF	.25			
She Wasn't You					
Lane/Rittman	CH	.25			
Since I Cannot Forget					
Del Encina/Greyson (M)	BO	.25			
Sing A Song Of Sixpence					
Bright (M)	SHP	.30			
Sing Joyfully (w/organ and Obl. Trumpet)					
Berlinski (M-D)	MER	.25			
Sing To Me					
/Brisman	FM	.25			
Skipper Ireson's Ride					
Cacavas (E-M)	CF	.30			
Solfeggietto					
Bach/Swingle (M-D)	SH	.35			
So Long, Farewell					
Rodgers/Miller	WI	.25			
Song of Farewell					
Brahms (E-M)	MER	.25			
Song of the Horse					
Kohs (M)	MER	.30			
Song of the Rainchant					
Kohs (M)	MER	.25			
Spinning Top, Spin Away					
/Brisman (M)	FM	.25			
Spring Is Here					
Hart; Rodgers/Simon	RM	.30			
Star Spangled Banner, The					
/Johnson (M)	GO	.25			
Study in Blue					
Stewart (M)	KE	.25			
Sweet Freedom's Song					
Ward (D)	HI	.50			
Sweetest Sounds, The					
Rodgers/Cacavas	WI	.25			
Conductor's Kit		1.50			
Tail Tiddle					
/DeCormier (E)	LG	.30			
Tailor and the Mouse, The					
/Langley (M)	CU	.25			
Taking a Chance on Love					
Latouche; Fetter; Duke/Conniff	MMC	.30			
Conductor's Kit		1.75			
Tarantella					
Frontrier/Belloc (M-D)	MER	.40			
Tennessee Waltz					
Stewart; King/Smith	AR	.30			
They Call the Wind Maria					
Loewe/Cacavas	CH	.25			
Director's Kit		1.50			
This Is My Prayer					
Nisa/Noeltner	CH	.25			
Those Magnificent Men In Their Flying Machines					
Goodwin/Simon	MMC	.30			
Three Conzonets					
Gow (M)	STA	.30			
Three Coins in the Fountain					
Cahn; Styne/Conniff	RM	.30			
Conductor's Kit		1.75			
Three Norwegian Folk Songs					
/Coates (M)	SHP	.30			
To Sail Beyond The Sunset					
Glarum (M)	SCH	.30			
Try A Little Tenderness					
Woods; Campbell; Connely/Conniff	RM	.30			
Conductor's Kit		1.75			
Tulips and Heather					
Carson/Ades (E)	SHP	.25			
Turmoil, The					
White/Wayne (M)	SCH	.25			
Turn Ye To Me					
/Cooper (E-M)	CF	.25			
Two Negro Spirituals					
/Parker (E)	LG	.25			
Verses No. 1					
Bennett (M)	UE	.25			
Verses No. 2					
Bennett (M)	UE	.25			
Verses No. 3					
Bennett (M)	UE	.25			
Virgin Islands March					
Adams (E)	MER	.30			
Virtue					
Manaster (E)	STA	.25			
Wagon Wheels					
DeRose/Ades (M)	SHP	.25			
Wake Up, Little Susie					
Bryant/Rizzo	AR	.30			
Walk On, Walk On!					
/Ringwald (M)	SHP	.30			
Washington's Monument					
Lynn (M-D)	GO	.50			
Way Down Yonder in New Orleans					
Creamer; Layton/Ades (M)	SHP	.25			

Way Over In The Garden	/Johnson (M)SK	.25
Welcome Sweet Pleasure	Weekles/Wilson (M)SP	.25
What Did I Have That I Don't Have?	Lane/NoeltnerCH	.25
White As Snow	Johnson (M)SK	.25
Who Can Build A Mountain?	Millet/Warnick (M)MRK	.25
Widow Molly Malone, The	Trued (M)JF	.30
Winter	/Gordon (E-M)CF	.25
Winter Wonderland	Smith; Bernard/Warnick (M) BVC	.35
Wouldn't It Be Lovely	Loewe/NoeltnerCH	.25
Yesterdays	Kern/WarnickHA	.25
	Director's Kit	1.50
You Can't Tell A Person	Cacavas (E)CF	.25
You'd Be So Nice To Come Home To	Porter/CacavasCH	.25
	Director's Kit	1.50
You'll Never Know	Gordon; Warren/Warnick (M) BVC	.35
Your Cheatin' Heart	Williams/CasseyAR	.30

Choral—Secular—TTBB

Capital Ship, A	/Ehret (M)SP	.30
Do I Hear A Waltz?	Rodgers/NoeltnerCH	.25
Drinking Song, A	Keats (M)SCH	.25
Echoes of Gladness	Tschaikowsky/Hagemann (E) .MER	.25
Gesang Der Geister Uber Den Wassern	Schubert/Smith (M-D)CF	1.25
Half The Battle	Michaels; Sandrich/Cassey (M) MRS	.35
Have You Ever Been Lonely	De Rose/Craig (M)SH	.25
Hiding Place	Greene (E)GR	.20
If I Ruled The World	Ornadel/SmithCH	.25
Kuu Ipo	Likelyke; Munely/Forbes (E) SCH	.25
La Grenouille qui vert se faire	Francaix (M)EMT	1.15
lonesome Road	/Wilson (E)SP	.30
Loy Gratoing	/Forbes (E)SCH	.25
Mame	Herman/Albert (M)MRS	.35
Those Magnificent Men In Their Flying Machines	Goodwin/SimonMMC	.30
Mary Of Allendale	/Hutton (E)LG	.25
O Wasn't That A Wide River	/Ehret (E)SP	.30
Oh, Bury Me Not	/Wagner (M)LG	.25
On The Banks Of The Wabash	Dresser/Wilson (M)SP	.30
Pass Me By	Leigh; Coleman/Cassey (M) . .MRS	.35
Somebody Else Is Taking My Place	Howard; Ellsworth; Morgan/Craig	.25
	SH	
Song of Brotherhood	Grieg/Wilson (E)SP	.30
Song of The Grey Goose Feather	Holslag (E)SCH	.25
This Train	/Heath (E)SCH	.30
Upstream	Ferguson (D)LG	.30
When The Saints Come Marching In	/Ehret (E)SP	.30
Winter Song	Bullard/WilsonSP	.30

Winter Wonderland	Smith; Bernard/Warnick (M) BVC	.35
With Conscious Pride	Stevens/Rubin (M)SCH	.25
Wouldn't It Be Lovely	Loewe/NoeltnerCH	.25
Ye Ke Omo Mi	/DePaur (M)LG	.30

Choral—Secular—Miscellaneous

Careless (w/Inst. Ensem.) (M) .BO	.25
	Director's Kit
Cecilia (w/Inst. Ensem.) (M) .BO	.25
	Director's Kit
Charley My Boy	(w/Inst. Ensem.) (M)BO
	Director's Kit
It's A Blue World	(w/Inst. Ensem.) (M)BO
	Director's Kit
Lieto Godea Sedendo	(Mixed Voices; Double Choir)
Gabrieli/Klein (D)SCH	.35
Love Letters In The Sand	(w/Inst. Ensem.) (M)BO
	Director's Kit
Little Bird Told Me, A	(w/Inst. Ensem.) (M)BO
	Director's Kit
Me And My Shadow	(w/Inst. Ensem.) (M)BO
	Director's Kit
Object Of My Affection, The	(w/Inst. Ensem.) (M)BO
	Director's Kit
Po' Mo'ner Got A Home At Las'	(SATTBB)
/Johnson (M)SCH	.30
Shadows of Love, The (SSATB)	Stanton (D)JF
	.30
Someday My Prince Will Come	(w/Inst. Ensem.) (M)BO
	Director's Kit
Sweet Singing Amaryllys (SSATB)	Marenzio (M)STA
	.30
Swingin' In A Hammock	(w/Inst. Ensem.) (M)BO
	Director's Kit
Them There Eyes	(w/Inst. Ensem.) (M)BO
	Director's Kit
Three Poems (TTB)	Diemer (M)FL
	1.50
Voices For Today	(Children's Chorus & SSAATTBB)
Britten (D)FA	1.50
Whistle While You Work	(w/Inst. Ensem.) (M)BO
	Director's Kit
Zanni (SSAATTBB)	DiLasso/Schmidt (M)LG
	.35

Choral—Secular—Collection and Studies

Art Songs For Treble Voices	various/Hood (E)MI
	1.25
Collegiorum Carmina	McKinney (M)JF
	1.00
Do I Hear A Waltz? (SATB)	Rodgers/WarnickCH
	.75
Do I Hear A Waltz? (SSA)	Rodgers/WarnickCH
	.75
European Madrigals (Equal Voices)	/Kraus (M)SCH
	2.00
European Madrigals (SATB)	/Kraus (M)SCH
	2.00
Fantasticks, The (SATB)	Schmidt/NoeltnerCH
	.75
Fantasticks, The (SSA)	Schmidt/NoeltnerCH
	.75
Golden Years of Choral Music, The	(M)SCH
	2.50
Great Songs by Irving Berlin (SSA)	Berlin/Ades (M)SHP
	1.75
Music From The Broadway Shows (SATB)	various/various (M)MRS
	2.00
Music From The Broadway Shows (SATB)	various/Cassey (M)MRS
	2.00

Music From The Broadway Shows (SSA)	various/various (M)MRS
	2.00
Nashville Sound, The (SAB)	various/ThompsonAR
	1.50
Nashville Sound, The (SSA)	various/ThompsonAR
	1.50
On A Clear Day You Can See Forever	(SATB)
Lane/CacavasCH	.75
Salute To Music	Wilson; EhretBH
	1.25
Two For The Song (SATB, SB, or A/TB)	/Ades (E)SHP
	1.50
Youth Sings Irving Berlin	Berlin/Simeone (M)SHP
	1.75
Zulu & The Zayda, The (SATB)	Rome/SmithFLO
	.75

Secular—Cantata, Operetta, Pageant

Arianna A Naxos	Haydn (D)HMP
	3.15
Journey, The	Kellam (M)GAL
	4.50
Song of Terezin, The	Waxman (D)PR
	4.00
With Joyful Praise	Williams (E)BR
	1.00

Opera—Vocal Score

Kaddish	Bernstein (A)SCH
	4.00
Lohengrin	WagnerSCH
	6.00
Rigoletto	VerdiSCH
	6.00
Samson and Delilah	Saint-Saens/DucloixSCH
	6.00
Wuthering Heights	Herrmann (A)NO
	14.75

Opera—Choral Parts

Abduction From The Seraglio, The	Mozart/ MartinBH
	.50
Cavalleria Rusticana	Mascagni/Machlis (M)SCH
	.85
Rigoletto	Verdi/MartinSCH
	.85
Un Ballo In Maschera	Verdi/FuchsSCH
	.85

Opera—Libretto

Flaming Angel, The	Prokofiev/MachlisBH
Lizzie Borden	BeesonBH
	1.00
Miss Julie	ElmslieBH
Parsifal	WagnerSCH
	1.00
Tristan Und Isolde	WagnerSCH
	1.00
Un Ballo In Maschera	VerdiSCH
	1.00
Wuthering Heights	Herrmann (A)NO
	2.75

Broadway Show

Vocal Score

Boys from Syracuse, The	RodgersCH
	9.00
Do I Hear A Waltz?	RodgersCH
	9.00
Mystery, The	FloydBH
	2.50
Snakes & Eggs (Condensed Score)	RogersCH
	3.50

Vocal Solo—Sacred

God Is Good (Med. Voice)	Lowe (E-M)CF
	.60
Lord's Prayer, The (Med. & High Voice)	Hines (M)CF
	.75
Love's Universe	Lowe (E)CF
	.60
Psalm 142 (High Voice)	Sowerby (D)GR
	1.00
Prayer For Peace	Wolfe; O'Hara (M)BO
	.75

Renewal	
Tye/Martin (E)	CF .75
Send Me, O Lord, Send Me	
/Bigelow (E)	BR .05
Serenity	
Lowe (M)	CF .60

Vocal Duet—Sacred

O Jesus Show Thy Great Compassion	
(Sop. & Alto)	
Grimm/Nolte	BH .30

Vocal—Sacred—

Collection and Studies

Claude Rhea's Favorite Gospel Solos	
Rhea (M)	BR 1.50
Sing Praises, No. 2	
/Ehret	BR 1.25
Singing Through the Year	
(Children's Voices)	
Marshall	BR 1.25
Six Scriptural Solos	
various (M)	CF 2.00
Songs of Salvation, No. 3	
(E)	BR .75
Sunday Solo, The	
/Tingley (M)	SCH 2.00

Choral—Sacred—Unison

Anthems for Unison Choir	
(M)	SCH 2.00
Four Anthems for Young Choirs	
Nelson	BH .35
God of All Lovely Sounds	
(Children's Voices)	
Lloyd; Marshall	BR .25
How Firm A Foundation	
/Young (E)	FL .25
Indian Hymn of Praise	
/Lovell (E)	FL .25
Jesus, Joy of Man's Desiring	
Bach/Holler (E)	GR .25
Magnificat and Nuno Dimittis	
(w/organ)	
Barr (E)	MER .35
My Brother's Road	
McNair (E)	FL .25
O Lord, Thou Art My God and King	
(Children's Voices)	
Burroughs	BR .25
Praise the Lord of Heaven	
(Children's Voices)	
Davidson	BR .25
Praise to God, Immortal Praise	
(Children's Voices)	
Barbault; Parry/Bass	BR .25
Time for Singing, A	
Caldwell (E)	MI .20
When I Survey the Bright Celestial	
Sphere	
Thomson (M)	GR .25

Choral—Sacred—

2 Parts/SA

All Glory Laud	
Teschner/Ehret (E)	SP .25
All Night, All Day (Children's Voices)	
/McNair25
Break Forth, O Beauteous, Heavenly Light	
/Lowden (E)	FL .25
Carol for the Epiphany Season, A	
Brandon (E)	MI .20
Children of the Heavenly Father	
(Children's Voices)	
Berg/Hokanson	BR .25
Communion Service	
Sowerby (M)	GR .25
Forever Blessed Be Thy Holy Name	
(Children's Voices)	
Morrell; Handel/Lyall	BR .25
God Careth for Me (Children's Voices)	
Rhodes; Graham	BR .25
God Of Love, I Love Thee	
(Children's Voices)	
Preston; Graham	BR .25
How Excellent Thy Name	
/Bitgood (E)	FL .25
Jesus, Joy of Man's Desiring	
Bach/Holler (E)	GR .25

Let the People Sound His Praise	
Handel/Hines	LG .25
Let Us Break Bread Together	
/Wilson; Ehret	BH .25
Lovely Appear (Children's Voices)	
Gounod/Leach	BR .25
O Lord, Our God, Arise (Children's	
Voices)	
Bitgood; Wardlow	BR .25
O One With God, The Father	
/Cugin (E)	SCH .25
Praise and Glory	
Davis (E)	GA .25
Rejoice, The Lord is King	
Saint-Saens/Martin (E)	SP .25
Shepherd of Willing Youth	
(Children's Voices)	
Clement; Burnett/Hokanson	BR .25
Sing We Merrily	
Clawson (M)	GR .20
Songs of Praise	
Revicki	BH .25
Thee, We Adore	
Darst (E)	GR .25
To Thee O Lord	
Beethoven/Ehret (E)	SP .25
We Praise Thee With Our Minds,	
O Lord (Children's Voices)	
Burroughs; McElrath	BR .25
What Splendid Rays	
Antes/Lenel	BH .25

Choral—Sacred—SSA

Adam Lay Y-Bounden	
Bartow (M)	SHP .25
Ask, And It Shall Be Given You	
Glarum (E)	SCH .25
Ave Maria	
Kodaly (M)	PR .25
Blessed Be the King	
Williams/Williams (E)	FL .25
Blessed Is the Man	
Glarum (E)	SCH .25
Crucifixus	
Gabrieli/Ehret (M)	MRK .25
Everlasting Life	
Cain/Cain (E)	FL .25
Fanfare for Thanksgiving	
Glarum (E)	SCH .25
Gloria Patri	
Palestrina/Greyson (M)	BO .25
God is Light	
Darst (E-M)	CF .25
Hail Gladdening Light	
Jones/Six (E)	MER .25
Lo, God is Here	
Cram; Wesley/Lyall (E)	BR .25
Lovely Appear	
Gounod/Ehret (E)	SP .25
Miserere Mei, Deus	
Davidson (E)	KE .25
Morning Star, The	
Thomson	GR .20
O Come, O Come Emmanuel	
Felciano (E)	MRK .20
O Saviour of the World	
Goss/Perry (E)	FL .25
Send Forth Thy Light	
Schuetky/Martin (E)	SP .25
Sing Aloud Unto God	
Glarum (E)	SCH .25
So Must We Bear Guilt	
Rossini (D)	JF .25
Take, Take and Eat	
/Ferguson (E)	FL .25
Teach Me O Lord	
Attwood/Harris (E-M)	CF .20
13th Psalm, The	
Brahms (D)	MRK .40
Unto Thee Will I Sing	
Glarum (E)	SCH .25
Walk On, Walk On!	
/Ringwald (M)	SHP .30
We Adore Thee	
Rossini (D)	JF .25
We Give Thanks to Thee	
Glarum (E)	SCH .25

Choral—Sacred—SSAA

Chant of Glory and Praise, A	
Rogers (E-M)	FL .30
Lulay	
/Lee (E)	FL .25
They That Know Thy Name	
Glarum (M)	MI .20

Choral—Sacred—SAB

Alleluia! Song of Gladness	
Gauntlett/Coggin (E-M)	CF .25
Ask, And It Shall Be Given You	
Glarum (E)	SCH .25
At Thy Feet	
Bach/Ottesen (E)	FL .25
Ave Maria	
Arcadelt/Trusler (E)	SP .25
Bless the Lord, O My Soul	
Ippolitof; Ivanof/Mueller (M)	SCH .25
Blessed Be the King	
Williams (E)	FL .30
Blessed Is the Man	
Glarum (E)	SCH .25
Come, Gracious Spirit	
Bach/Ottesen (E)	FL .25
Come, Humble Sinner	
/Ehret	BR .25
Come, My Soul	
Haydn/Ehret	BR .25
Fanfare for Thanksgiving	
Glarum (E)	SCH .25
Forgive Them, O My Father	
Alexander/Ehret	BR .25
From the Rising of the Sun	
Ouseley/Knight (E)	CU .25
God of Our Fathers	
/Cain (E)	FL .25
Grow in Grace	
Kirby (E)	BR .25
Hark, What Mean Those Holy Voices	
Mozart/Ehret	BR .25
He, Watching Over Israel	
Mendelssohn/Milkey (M)	SCH .25
Hear Thou My Prayer	
Arcadelt/Trusler (E)	SP .25
He's Gone Away	
/Ahrold (E)	FL .25
Holy, Holy, Holy	
/Gilbert (E)	FL .25
Largo	
Handel/Wilson (E)	SP .25
Lead Us Unto All Truth	
/Roff (E)	FL .25
Let My Cry Come Before Thee	
Newbury (M)	SCH .25
Let Us With a Glad Mind	
Milton/Ehret	BR .25
Miserere Mei	
Lotti/Wilson/Ehret	BH .25
My God and King	
Candlyn (E)	FL .25
Now Let Every Tongue Adore Thee	
Bach/Ehret (E)	SP .25
O Come and Mourn With Me Awhile	
Wood	FL .25
O Divine Redeemer	
Gounod/Milkey (M)	SCH .30
O It Is Lovely, Lord	
Cushman/Bass (E)	BR .25
O Jesu Christe	
De Melle/Greyson (M)	BO .25
Oh, Brother Man	
Lerman/Ehret	BR .25
Oh, Lowly, Sacred Stable	
/Ehret	BR .25
Pastores Loquebantur	
Costantini/McKinney (D)	JF .25
Praise, My Soul, the King of Heaven	
Goss/Grieb (E)	SCH .25
Ride On, Ride On in Majesty	
Milman/Ehret	BR .25
Sanctus	
Gounod/Licht (E)	FL .30
Sanctus and Benedictus	
Gounod/Stickles (M)	SCH .30
Sing Aloud Unto God	
Glarum (E)	SCH .25
Take, Take and Eat	
/Ferguson (E)	FL .25

Thanks Be to Thee Handel/EhretBR	.25	Christ, Whose Glory Fills the Skies Thiman (E)SCH	.25	Hear My Prayer Bortnianski/Walton (E-M)CF	.25
Thine Be the Majesty Hutson (E)SHP	.25	Church a Might Refuge Is, The Fraser (E)FL	.25	Hear Now Our Cry, Alleluia Keel (E)SCH	.25
Three Motets HoldCH	.30	Church of God, The Davis (E)GA	.25	Hear My Prayer, O Lord Royce (E)MER	.30
Unto Thee Will I Sing Glarum (E)SCH	.25	Come And Go /Foltz/Avery (M)MI	.25	Hear Us, Oh Lord Green (E)MER	.25
We Give Thanks to Thee Glarum (E)SCH	.25	Come Christians, Join to Sing Mueller (E-M)CF	.25	Heavenly Sunlight Zelley/Coek/Lyall (E)BR	.25
Winds Through the Olive Trees /EhretBR	.25	Come Down O Love Divine Dyke (E-M)CF	.25	He Hath Commanded the Light Lotti/Ehret (E)BR	.25
Ye Holy Angels Bright Mead (E-M)CF	.25	Come, Holy Spirit James (M)GR	.20	He's Carried the Key and Gone Home /Jessye (M)SK	.30
Choral—Sacred—SATB		Come, Let Us Sing of His Glory Young (E)SHP	.25	He Was Despised Graun/Wilson (E)SCH	.25
Adam Lay Y-Bounden Bartow (M)SHP	.25	Courage, My Mind Young (E)GA	.25	His Presence Stansell (E)FL	.25
Adoremus Te Handl/Knight (E)CF	.25	Crucifixus Lotti/Knight (M)CF	.25	How Firm a Foundation Steele/Iderstine (E)CF	.25
Agnus Dei Tye/Knight (E)CF	.25	Credo Groff (E)CF	.25	How Firm a Foundation Niles (E)SCH	.25
Agnus Dei and Dona Nobis Haydn (D)GR	.35	Custodi Me, Domine Lasso/Agey (D)SCH	.25	How Long, O Lord Gumpeltzhaimer/Knight (E-M) .CF	.25
Alleluia, Amen Miller (E)BR	.25	David's Lamentation Billings/Wilson (E)SCH	.25	Hymn for Mankind Wills/Ades (M)SHP	.25
Alleluia! Christus Natus Est Lo Presti (M)CF	.30	De Profundis Mozart/Smithers (M)SCH	.30	Hymn of Consecration Thiman (E)GR	.25
All Flesh is Grass Monaco (E)SCH	.25	Dixit Maria Hassler (D)JF	.25	I Am Alpha and Omega Tchaikovsky (M)BO	.25
All Praise To Thee, Eternal God Johnson (E)CF	.30	Drop Down, Ye Heavens! Grieb (E-M)CF	.25	I Belong To That Band /Jessye (M)SK	.30
Almighty and Everlasting God Ford (E)SCH	.25	Ecce Virgo Concipiet DeMoraes/Goodale (M)SCH	.30	If The Lord Wills Ford (E)SCH	.25
Ambrosian Hymn of Praise Mueller (M-D)CF	.25	Exaudi Domine Cooper (M)MER	1.00	In Nomine Jesu Handl/Greyson (M)BO	.25
Angelus Ad Pastores Ait Sweetinck/Knight (M-D)CF	.25	Except the Lord Build the House Sowerby (D)GR	.30	In the Year that King Uzziah Died Grieb (M)CF	.25
Apostle's Creed, The Wyton (E)GR	.20	Father, of Mercies MacPhail (E)GR	.25	I Sought the Lord Murray (E)BR	.25
Apostle's Creed, The Lee (M)GR	.30	Fear Not, O Israel YoungJF	.30	Is Was For You Ferguson (E)FL	.25
Ask Ye What Great Thing I Know Schwedler/Malan/Young (E)BR	.25	Fiery Furnace, The Berger (M)SCH	1.50	I Will Arise and Go to My Father Wesley/Hiebert (E)BR	.25
As the Sun Doth Daily Rise Nelson/Vick (E)BR	.25	For His Mercy Endureth Forever Tschesnokoff (M)BO	.25	I Will Sing and Give Praise Newbury (M)SHP	.25
As Torrents in Summer Elgar/Longfellow/Ziemer (M)KE	.25	Forth in Thy Name Wesley/FordBR	.25	I Will Sing of My Redeemer Bliss/McGranahan/Lyall (E)BR	.25
Ave Maria Byrd/Knight (M)CF	.25	For We Are Laborers Sowerby (D)GR	.35	In Heavenly Love Abiding Blake (E)GR	.25
Ave Maria Mejia (M)GR	.25	Four Responses Williams (E)FL	.25	In Thee, O Lord Clokey (D)JF	.25
Be Thou Exalted, O God Roff (E-M)MER	.30	From The Depth of Sin Byrd/Greyson (M)BO	.25	Invocation Ross (M)GR	.25
Begin, My Tongue, Some Heavenly Theme Watts/Lyall (E)BR	.25	From Out My Heart's Deep Longing Lasso/Knight (E-M)CF	.25	Jesu, Thy Blessings Give To Me Franck/Knight (E)CF	.25
Behold, O God Our Defender Sowerby (D)GR	.35	Gaude Virgo De La Rue (D)PR	.45	Jesu, Be Thou My Guide /Brandon (E)BR	.25
Bless The Lord, O My Soul /Knighton (E)FL	.25	Give Me a Vision Terrell (E)BR	.25	Jesus, Jesus, Rest Your Head /Ahrold (M)PR	.25
Bless the Lord, O My Soul Ivanoff (M)BO	.25	Give Unto the Lord Angell (E)CF	.25	Jesus, Jesus Bids Us Follow Landgrave (E)BR	.25
Blessed is the Man Glarum (E)SCH	.25	Gloria in Excelsis Deo Kreter (D)MRK	.30	Jesus Lies Sleeping Matthews (E)FL	.25
Blessed Are the Meek Porter (E)SP	.25	Glorious Is Thy Name McKinney/Dean (E)BR	.25	Jesus, The Very Thought of Thee Davis (M)MI	.25
Blessed Are the Poor (w/Bari. or Contr. Solo) Walton (E)FL	.25	Go Ye Into All the World Ford (E)CF	.25	Joyful Song of Praise, A /Warren (M)FL	.25
Breathe on Me Breath of God Hatch/Laverty (M)BR	.25	God Is All Things Matchette (E)FL	.25	Jubilate Deo Rogers (E-M)FL	.30
Cantate Domino Anerio/Stephens (M)SCH	.30	God is Love Roff (M)CF	.25	Jubilate Deo Young (E)SHP	.25
Cantate Domino Pitoni/Harris (E)FL	.25	God So Loved the World Pfautsch (E-M)FL	.25	Justum Deduxit Dominus Mozart/Smithers (D)SCH	.30
Cantate Domino Pitoni/Pruett (E)SCH	.25	God's Blessed Son Today is Born Praetorius/Knight (E)CF	.25	King of Love My Shepherd Is, The Bartow (M)SHP	.25
Cast Away All Your Transgressions Williams (E)FL	.25	God's Own People Marshall (E)GR	.25	Kyrie Eleison Dufay/Knight (M-D)CF	.25
Chichester Psalms (Mixed Choir w/boy solo) Bernstein (E-M-D)SCH	1.50	God With Me Lying Down Lekberg (E)SCH	.25	Lauda Anima Mea Dominum Lasso/Agey (D)SCH	.25
Children of the Heavenly Father /Gustafson (E)SHP	.25	Gracious God! To Thee I Pray Blackwell (M)PR	.25	Lenten Devotion (w/Narration) Hamill (E)FL	.60
Christ Is Our Cornerstone Pasfield (E)GAL	.35	Grant Unto Me Saint-Saens/Lundquist (E)SCH	.25	Let All on Earth Their Voices Raise Watts/Mason/Hooper (E)BR	.25
Christ, Whose Glory Fills the Skies Mead (E-M)CF	.25	Great Ruler Over Time and Space Licht (E)FL	.25	Let All the World Williams (M)JF	.25
		Hands Before God Cain (E)FL	.25	Let All the World in Every Corner Sing Young (E)GA	.30

Let God Arise					
Wills (M)	SCH	.25	O Lord, We Beseech Thee		
Let Our Praise Ascend to Heaven			Roberts (E)	GR	.20
Bortniansky (M)	BO	.25	O Lord How Excellent Is Thy Name		
Life-Giver in the Light Realms			Bortniansky/Walton (M)	CF	.25
Lynn (M)	PR	.25	O Love, How Deep, How Broad, How High		
Lift Up Your Heads, Ye Mighty Gates			Peck (M)	CF	.25
/Thompson (E)	BR	.25	O Master, Let Me Walk With Thee		
Light Eternal!			Swift (E)	SHP	.25
Tchaikovsky (M)	BO	.25	Only Begotten, Word of God		
Lord All Glorious			Wright (M)	GR	.50
Davis (E)	GA	.30	O Rex Glorise		
Lord God of Hosts			Marenzio/Greyson (M)	BO	.25
Edmunds (M)	LG	.30	O Sing Unto the Lord		
Lord God, We Praise Thy Goodness			Handel/Adler (M)	SCH	1.25
Francck/Henriksen (M)	SCH	.35	Our Father, Thou In Heaven Above		
Lord Jesus Christ, In Thee Alone			Francck/Henriksen (M)	SCH	.35
Francck/Henriksen (M)	SCH	.35	Our Father Which Art in Heaven		
Lord, in Thy Great, Thy Glorious Name			Ilyinsky (M)	BO	.25
Steele/Rogers/Ehret (E)	BR	.25	Our God, Our Help in Ages Past		
Lord Jesus, Think On Me			Croft/Frackenpohl (M)	CF	.25
/Hamill (E)	FL	.25	Out of the Deep Have I Cried Unto Thee		
Lord, We Pray Thee			(w/Alto Solo)		
Thomas (E)	GR	.20	Schmutzler (M)	PR	.25
Lord's Prayer, The			Out of the Depths		
Bortniansky/Walton (E-M)	CF	.25	Martin (M)	GO	.30
Lord's Prayer, The			Out of the Depths I Cry To Thee		
Gerschefski (M)	PR	.25	Francck/Henriksen (M)	SCH	.35
Loved and Blessed Be Thou, King			Praise, My Soul, the King of Heaven		
Pasquet (E)	SCH	.25	Lyte/Cram (M)	BR	.25
Lover of Souls			Praise the Lord, O My Soul		
Sowerby (M)	GR	.20	Child/Knight (M)	CF	.25
Madonna's Song, The			Praise to God, Immortal Praise		
Ream (E)	GO	.30	Barbauld/Smith (E)	BR	.25
March On, O Soul, with Strength			Praise Ye The Lord		
Coster/Goss/Cain (M)	BR	.25	Hagemann (M-D)	MER	.40
Matai Yavo			Praise Ye The Lord		
/Goldman (M)	LG	.35	Tchaikovsky (M)	BO	.25
Mighty Fortress is Our God, A			Prayer		
Francck/Henriksen (M)	SCH	.35	Levy	BH	.25
Move! Let Me Shine			Prayer for Peace		
/Jessye (M)	SK	.30	Wolfe/O'Hara/Frank (M)	BO	.30
My God, My God, Look Upon Me			Prayers of Kierkegaard (Sop. Solo & Orch.		
Blow/Knight (M)	CF	.25	Study Score)		
My Master Hath a Garden			Barber (A)	SCH	3.00
Thomson (M)	SCH	.25	Prelude		
My Shepherd's Mighty Aid			Rodgers/Cacavas	WI	.25
Bortniansky (M)	BO	.25	Prince of Peace		
My Spirit On Thy Care			Simon (E-M)	CF	.25
Archer (E)	CF	.25	Proba Me Deus		
My Soul Doth Magnify the Lord			DiLasso/Agay (D)	SCH	.30
Purcell/Knight (M-D)	CF	.30	Psalm for the Living, A		
Nos Qui Sumus In Hoc Mundo			Still/Arvey (M)	BO	.40
DiLasso/Agay (M)	SCH	.30	Psalm 61		
New Covenant, The (w/Ten. solo)			Mainville (E-M)	FL	.25
York (M)	PR	.30	Psalm 136		
Now To the Lord A Noble Song			Parker (M)	LG	.30
Watts/Hatton/Dean (E)	BR	.25	Psalm 25		
O Be Joyful in the Lord			Waters (E)	GO	.35
Peck (E)	CF	.25	Psalm 139; O God, Search Me		
O Bone Jesu			Geist (M)	SHP	.25
Agostini/Greyson (M)	BO	.25	Psalm 148		
O Brightness of the Immortal Father's Face			Lewin (M)	PR	.30
Black (M)	GR	.30	Putney Hymn, The		
O Come and Mourn With Me			/Imig/Simon (E)	CF	.25
Young (E)	FL	.25	Rejoice		
O Come, Let Us Sing			McKinney/Angell (E)	BR	.25
Young (M)	GR	.25	Rejoice in the Lord Always		
O For A Thousand Tongues			Purcell/Greyson (M)	BO	.30
Glaser/Angell (E)	CF	.25	Rejoice, Ye Pure in Heart		
O Give Thanks Unto the Lord			Plumptre/Gustafson (E)	BR	.25
Bortniansky/Walton (E)	CF	.25	Rock Mt. Sinai!		
O Give Thanks Unto the Lord			/Jessye (M)	SK	.25
Sowerby (D)	GR	.30	Rosa Mystica		
O God, I Offer Thanks to Thee			Crust	CH	.25
/Lee (E)	FL	.25	Saint Teresa's Book Mart		
O God, Thou Art My God			White (M)	GR	.20
Bortniansky/Walton (M)	CF	.25	Salvation Is Nearer		
Oh, What Praises Shall We Render			Ford (E)	FL	.25
Young (E)	FL	.25	Sancta Maria, Mater Dei		
O Jesus, Crucified for Man			Mozart/Smithers (D)	SCH	.30
Peninger (E)	FL	.30	Sanctus		
O King Enthroned On High			Warren (M)	LG	.40
Goodman (M)	MER	.25	Sanctus		
O Let the Light, the Truth			Bruckner/Harris (M)	LG	.30
Young	FL	.25	Sanctus and Hosanna		
O Lord, We Beseech Thee			Suriano/Knight (M-D)	CF	.25
Garlick (E)	SHP	.25	Save Us, O Lord		
			Clokey (D)	JF	.25
			Saviour, Help Us to Proclaim		
			Green/Burroughs (M)	BR	.25
			Saviour, Thy Dying Love		
			Phelps/Cain (M)	BR	.25
			Saviour's Name, The		
			Whitfield/Rudd (E)	BR	.25
			Say Unto God		
			Tschesnokoff (M)	BO	.25
			Service and Strength		
			Naylor (M)	SCH	.25
			Shall We Gather at the River		
			Lowry/Lyall (E)	BR	.25
			Shofar Service (w/Ten. or Bari. Solo & Accomp.)		
			Berlinski (M)	MER	2.00
			Sing Aloud Unto God		
			Glarum (E)	SCH	.25
			Sing to Our God Immortal Praise		
			Young (E)	PR	.25
			Sing to the Lord a New Song		
			Korte (D)	JF	.25
			Sing Unto God		
			Tschesnokoff (M)	BO	.25
			Sing Unto the Lord		
			Clark (M)	LG	.25
			Sing Ye to the Lord		
			Gibbs (M)	GAL	.35
			Softly and Tenderly		
			Thompson/Baum (E)	BR	.25
			Soldiers of the Cross		
			/Foltz/Avery (M)	MI	.25
			Son of Man		
			Robertson (M)	CF	.25
			Song of Simeon		
			Purvis (A)	JF	.35
			Song to the Virgin Mary		
			Panufnik	BH	.65
			Sound the Trumpet, Strike the Cymbal		
			Schubert/Whitford (E)	SCH	.30
			Sunrise Alleluia		
			Bright (M)	SHP	.30
			Sweet is the Work, My God, My King		
			Darst (E)	FL	.25
			Take Time to Be Holy		
			Longstaff/Blakley (E)	BR	.25
			Teach Me Thy Way		
			Arkhangelsky (M)	BO	.25
			Te Deum Laudamus		
			Scherer (D)	GR	.30
			Thanksgiving Exultation, A		
			Bartow (M)	SHP	.25
			There's a Wideness in God's Mercy		
			Lewis (E)	GR	.25
			This is the Day Which the Lord Hath Made		
			Ford (E)	SCH	.25
			Thou Art the Way		
			Doane/Vick (E)	BR	.25
			Thou Lord Eternal		
			Kastalsky (M)	BO	.25
			Thou Shalt Love the Lord		
			Sowerby (D)	GR	.25
			Three Short Holy Week Anthems		
			Newbury (M)	SCH	.30
			Thy Morn Shall Rise		
			Gibb (M)	JF	.30
			Toccata-Gloria (w/Organ & Opt. Brass)		
			Widor/Young (M)	PR	.25
			To Him Be Glory		
			Lovelace (M)	GR	.20
			To Thee Our Alleluias We Raise		
			Wehr (E)	GO	.30
			Treasures in Heaven		
			Buffaloe (M)	BR	.25
			True Thanks		
			Reid; Young (E)	BR	.25
			Tu Pauperum Refugium		
			Des Prez/Knight (M)	CF	.25
			Two Motets		
			Williamson	CH	.30
			Visions of St. John		
			Beck (M)	PR	.60
			We Give Thanks to Thee		
			Glarum (E)	SCH	.25
			We Praise Thee		
			Tchaikovsky (M)	BO	.25
			We Praise Thee, O God		
			Handel/Ehret (M)	SHP	.25

What a Wonderful Saviour Hoffman/Lyall (E)BR .25	Hymns and Carols /Parker; Shaw (M)LG 2.50	Vocal Solo—Christmas Christmas Child MonnotCH .75
When Jesus Left His Father's Throne Aulbach (E-M)CF .25	In Praise of God Mueller (M)CF 1.50	Christmas—Unison Cradle Carol, A Purvis (D)JF .30
Who Is That Yonder? Jessye (M)SK .25	O Worship the King Sellew (E)JF 1.00	Creator of the Stars Wood (M)GR
Who Shall Separate Us from the Love of God? York (M)PR .25	Sacred Songs Ridout (E)STA .50	Good Day, My Lord Hold (M)UE .25
Ye Servants of God Wesley; Haydn/Young (E)BR .25	Songs of Worship Sanders (E)JF 1.25	Mary's Lullaby Hold (M)UE .25
Choral—Sacred—TTBB Apostle's Creed, The Wyton (E)GR .20	Treble Choir, The /Lyall (E-M)BR 1.25	Shine Lovely Christmas Star (w/Descant) CaldwellBH .25
Cantate Domino Hassler/Greyson (M)BO .25	Twelve Anthems /Licht (E)SCH 1.25	Wonderful News of a Saviour (w/Descant) Vick (E)BR .25
Hand Car Blues /Jessye (M)SK .30	Walter Ehret SAB Choral Series Ehret (M)BR .25	Christmas—Choral Two Part/SA
Heavens Declare the Glory of God, The /Moulton (E)FL .25	Winchester Anthems, The Pasquet (E)SCH 1.25	Although You Are So Tiny /Ehret (E)LG .25
Lo, Here is Fellowship Clarke (M)MER .25	Sacred—Service, Mass, Pageant, Cantata Beatus Vir Monteverdi/Steele (D)NO 1.50	As Joseph Was A Walking /Ehret (E)SP .25
Oh Come, Ye Servants of the Lord Tye/Greyson (M)BO .25	Calvary Westbrook (M)GAL 2.50	Away in a Manger /Pasquet (E)GR .20
Princeton Seminary Choir /Jones (E)GO 1.50	Carol of Love /Lorenz (E)BR 1.25	Christmas Bell Carol /Davies (E)FL .25
Thy Will Be Done NelsonBH 1.50	Christ Crucified Butler (E)FL 1.00	Christmas Carol Fantasy /Davies (E)FL .25
Who Built De Ark? /Johnson (E-M)CF .35	Christ Lag in Todesbanden Kuhnau/Fishback (A)JF 1.25	Fum, Fum, Fum /Kinsman (E)SP .25
Choral—Sacred—Miscellaneous Adoramus Te, Christe (TBB) Lassus; Weinrich (M)GO .30	Christmas Rhapsody Rooper (M)EL 1.75	Have Yourself A Merry Little Christmas Martin; Blane/SimonFE .25
Alleluia (SSAATTBB) Lynn (M)GO .35	Cross Shines Forth, The Hoffmann (E)1.00	Lullaby Ballagh (M)SCO .25
Beatus Vir (Double Chorus) Comes/Goodale (M)SCH 1.25	Easy English Mass I.H. of The Holy Spirit HuybrechtsJF 1.00	Pat-A-Pan /Wilson (E)SP .25
Behold, Bless Ye Jehovah (Double SATB) Foltz; Avery (M)MI .30	English Mass I.H. of Pope John XXIII de BrantJF .80	Ring Out, Ye Bells of Christmas /Ehret (E)FL .25
Bells at Speyer, The (SSATBB) Senft; Glarum (M)SCH .30	English Mass I.H. of St. Angela Becker/DeckerJF 1.00	Shine Lovely Christmas Star CaldwellBH .25
Bells of Speyer, The (SATTBB) Senft/Greyson (M)BO .30	English Mass I.H. of St. Paul GoemanneJF 1.00	Sleep of the Child Jesus Geuaert/Ehret (E)SP .25
Benedixisti, Domine (SSAATTBB) Gabrieli/Lynn (D)SCH .30	English Mass I.H. of St. Pius X HuybrechtsJF 1.00	Stars at Midnight, The Gow (E)STA .30
Fling Wide the Gates Stainer/Cain (E)FL .30	English Mass "Salve Regina" RossiniJF 1.00	That First Christmas Night /Ehret (E)FL .25
For Thou, O Lord, Art Good (SSATB) Aronsky (M)BO .25	God With Us! Emmanuel Young (E)BR 1.25	Three Carols for Christmas GrundmanBH .30
I Will Praise Thee, O Lord (SSATBB) Gretchaninoff (M)BO .25	Gregorian Mass XVI HuybrechtsJF .80	Up And Wake Thee, Peter Lad /Caldwell (M)GR .25
Jesus, Joy of Man's Desiring (TB) Bach/Holler (E)GR .20	Hast Thou Not Heard? Williams (E)BR 1.00	What Child Is This /Lawden (E)FL .25
Levavi Oculos Meos (SSAATTBB) DiLasso/Agey (D)SCH .40	Hear Ye! Be Joyful /McNairBR 1.25	Christmas—Choral—SSA Although You Are So Tiny /Ehret (E)LG .25
Magnificat and Nunc Dimittis (SSAATTBB) Ellis (D)GAL 2.00	Mass for The Dead, English de BrantJF 1.00	As Joseph Was A-Walking /McKinleyGR .30
Man Christ, The (SB) Lindsey; Young (E)BR .25	Mass for The Dead, English YonJF 1.25	Blessed Bird, The (w/Sop. Solo) Niles (M)SCH .30
O Lamb of God Most Holy (SATTB) Eccard/Klein (M)SCH .25	Mass I.H. of St. Francis Assisi HuybrechtsJF 1.25	Bring A Torch /Wilson (E)SP .25
Rejoice in the Lord, Ye Righteous Rachmaninoff (M)BO .25	Mass I.H. of The Holy Trinity YoungJF .80	Epiphany Kodaly (M)PR .40
Stand in the Gate of the Lord's House Young (M)MI .25	Mass in Time of War Haydn/Miller (M)SCH 1.50	He Is Born Buttolph (M)GA .30
Thank Ye the Lord Geisler/NolteBH .35	Mass of the Shepherds Yon/DeckerJF 1.25	Holly and the Ivy, The /WilsonSP .25
Venite Ad Me Omnes Lasso/Agey (D)SCH .30	Mass of the Shepherds Yon/DeckerJF 1.00	Hymn at Bethlehem Emig (E)SHP .25
We Thank Thee, Lord MyersCH .25	Missa Brevis Barnes (M)LG .50	I Wonder Centrone (M)KE .25
When David Heard That Absalom Was Slain Tomkins/Simkins (M)SCH .25	Now Let Us All Give Thanks Schutz/Niven (D)JF 1.00	Jingle Bells /Lowden (E)FL .25
Choral—Sacred—Collection and Studies Antiphons for Minister and Choir Mueller (M)CF 1.25	Of Time and Eternity Caldwell/Caldwell (M-D)BR 2.00	Lullaby for Christmas Eve Webster; King/SimonMMC .25
Choral Sentences for the Worship Service /Webb (M)SHP 1.00	Promise, The Dunford (A)JF 1.50	Lullaby of Mary and the Angels /Ehret (E)LG .25
Eight Hymn Anthems for Junior Choir, Vol. II /Grieb (E)SCH 1.00	Proper of The Mass, English RossiniJF 2.00	Masters in this Hall /Wilson; EhretBH .25
	Requiem (w/Mezzo-Sop & Bari. Solo) Warren (M)LG 3.50	Mother's Lullaby, The /Cain (E)FL .25
	Selected Propers of The Mass TozerJF 1.25	Nativity Harvey (E)FL .25
	Seven Times He Spake Grieb (E)SCH .75	Of One That Is So Fair And Bright Naylor (M)SCH .25
	Short, Easy Mass RossiniJF 1.00	Sleeps Judea Fair Mackinnon (E)GR .25
	Week Day Propers, English de BrantJF 2.50	

Tan, Tan, They Saw A Star	Staley/Staley (E)	FL	.25
There In the Manger	Kinsman (M)	SCO	.25
Three Carols for Christmas	Grundman	BH	.30
To Bethlehem	/Wilson (E)	SP	.25
What Child Is This	/Wilson (E)	SP	.25
What Songs Were Sung	Niles (M)	SCH	.25

Christmas—Choral—SSAA

Angels and the Shepherds, The	Kodaly (M)	PR	.40
Fanfare for Christmas	/Pfautsch (E)	FL	.25
Sing We Now of Christmas	Stith (M)	BO	.25

Christmas—Choral—SAB

Although You Are So Tiny	/Ehret (M)	LG	.25
As Joseph Was A-Walking	Grieb/Stickles (E)	SCH	.25
Away in a Manger	Pasquet (E)	GR	.20
Have Yourself a Merry Little Christmas	Martin;Blanc/Simon	FE	.25
Kings of the Orient Three	Grieb/Stickles (E)	SCH	.25
Lo, How a Rose	Praetorius/Wilson	SP	.25
Tan, Tan They Saw a Star	/Staley (E)	FL	.25
Three Carols for Christmas	Grundman	BH	.30
Wassail Wassail	/Ehret (E)	SP	.25
We Will Carol Joyfully	Young (E)	FL	.25
We Wish You a Merry Christmas	/Cain	FL	.25
When Christ Was Born of Mary Free	/Coggin (E)	SCH	.25
Winds Through the Olive Trees	/Ehret (E)	SP	.25

Christmas—Choral—SATB

And the Inn Was Full	Williams (E)	FL	.25
Angel Gabriel, The	Diemer (M)	CF	.25
As With Gladness Men of Old	Williams (E)	GR	.25
Away In A Manger	/Scholin	SCO	.25
Ballad of The Christ Child	Traver (E)	GR	.25
Behold That Star	/Wilson; Ehret	BH	.25
Birds's Noel, The	Davis (M)	GA	.35
Blessed Bird, The	Niles (E)	SCH	.30
By-By Baby, Lullay	Nixon (M)	GA	.30
Carol	Hannay (M)	GA	.30
Carol of the Animals	Strilko (M)	LG	.30
Carol for a New-Born King	Caldwell (E)	GR	.30
Child is Born, A	Self (E)	HO	.20
Christ the Lord Is Born	/Staley (E)	FL	.25
Christmas Carol Fantasy	/Davies (E)	FL	.25
Ding Dong! Merrily on High	/Williamson (M)	SCH	.25
Down in Galilee	Ford	BH	.25
First Mercy, The	Warlock/Russell; Smith	BH	.25
Fum! Fum! Fum!	/Walker (M)	MI	.35

Gloria In Excelsis Deo!	Bach/Wilson (E)	SP	.25
Hearken All! What Holy Singing	Van Dyke (E-M)	FL	.30
Here We Come A-Wassailing	/Van Iderstine (E)	FL	.25
Ho! Nobiles Coelorum Rex	Bright (D)	SHP	.40
Jesus Born in Bethleah	/Ehret (E)	SP	.30
Lippai, Wake Up!	/Warner (M)	SCH	.25
Little Road to Bethlehem	Head	BH	.25
Lo, He Comes	Holler (E)	GR	.25
Lullaby of Mary and the Angels	/Ehret (E)	LG	.25
March of the Kings	/Ringwald (M)	SHP	.30
Mary Laid Her Child	McCabe (M)	SCH	.25
Nativitas Est Hodie	Binkerd	BH	.30
Noel	/Schillio (E)	PR	.30
Now Let Us Sing	/Wilson (E)	SP	.30
Of The Father's Love Begotten	Ashfield (M)	SCH	.25
O Mary, Where Is Your Baby?	/Ehret (E)	MRK	.25
On Christmas Night	/Hokanson (E)	BR	.25
Ox And Donkey	Walker (M)	MI	.35
Prince of Peace Is Come, The	Grieb (E)	SCH	1.25
Rejoice, Ye Shepherds	Watts/Young (E)	BR	.25
Shepherds Came to Bethlehem, The	Davis (E)	GA	.35
Sing A Joyful Song	Knighton (E)	FL	.25
Sing A Song of Christmas	May; Walter/Frank (M)	BO	.25
Sing, O Sing This Blessed Morn	Butler (E)	GA	.25
Sing We Now A Song of Christmas	Young (E)	FL	.25
Slumber Now Beloved Child	Nelson	BH	.30
Three Carols for Christmas	Grundman	BH	.30
Two Short Motets	Ossewaarde (D)	GR	.25
Virgin Mary Had One Son	/Willumsen (E)	PR	.25
Watchman, Tell Us of the Night	Wood (M)	GR	.25
We Wish You the Merriest	Brown/Halloran (M)	SHP	.30
What Songs Were Sung	Niles (M)	SCH	.25
When Christ Was Born of Mary Free	Kelly (M)	STA	.25
When Jesus Christ Was Yet A Child	Foltz (M)	MI	.25
When Jesus Was Born	Matthews (E)	FL	.25
While Shepherds Watched Their Flocks	Tate; Read/Ross (M)	BR	.25
Worship Christ, The Newborn King	Mueller (E)	CF	.25

Christmas—Choral—TTBB

Coventry Carol	/Wilson (M)	SP	.30
Christmas-Tide	Hannay (M)	GA	.35
Go Tell It on the Mountain	/Wilson; Ehret	BH	.25
In the Bleak Mid-Winter	Bonta (M)	SCH	.30
King Herod's Black Decree	/Ringwald (E)	SHP	.25
Sir Christmas	Bonta (M)	SCH	.25

Three Carols for Christmas	Grundman	BH	.30
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Christmas—Choral Miscellaneous

Star, The	Knighton (E)	FL	.25
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Easter—Choral—Unison

Alleluia! Hearts to Heaven			
(Children's Voices)			
Wordsworth; ButlerBR		.25
Christ is Risen			
Newton/Bagnall (E)JF		.25
O Bright Easter Day (Children's Voices)			
ReynoldsBR		.25

Easter—Choral Two Parts/SA

Morning's First Hour	Koster (E)	JF	.25
We Will Carol Joyfully	Means (E)	GR	.25
We Will Carol Joyfully	Young/Webb (E)	FL	.25

Easter—Choral—SSA

Christ Is Arisen	Boardman (E)	MER	.25
Let Us Rise With Jesus	/Webb (E)	FL	.25

Easter/Choral—SAB

Easter Call to Worship	/Gilbert (E)	FL	.25
This is the Day	Brandon (E)	JF	.25
We Will Carol Joyfully	Young (E)	FL	.25

Easter—Choral—SATB

Alleluia! Christ is Risen		
Diemer (M)	FL	.35
Alleluia—Hymn of Gladness		
Scholin (M)	SCO	.25
At Easter Morn		
/Blake (E)	PR	.25
At the Lamb's High Feast		
Edmundson (D)	JF	.30
Behold the Lamb of God		
Glarum (E)	SCH	.25
Carol for Easter, A		
Rawls (M)	JF	.30
Cheer Up, Friends and Neighbors		
Williams (E)	GR	.25
Christ Is Arisen from the Dead		
Pool (M)	BR	.25
Christ, Our Lord, Has Risen		
/Couper (E)	FL	.25
Christ Our Passover Is Sacrificed for Us		
Reed (A)	JF	.30
Christ the Lord Is Risen		
Wehr (M)	PR	.25
Christians, to the Paschal Victim		
Sowerby (D)	GR	.35
Easter (w/Sop. Solo & Organ)		
Lynn (M)	PR	.25
Go To Dark Gethsemane		
Smith (M)	BR	.25
Green Blade Riseth, The		
Roff (E)	GR	.25
Hail the Day That Sees Him Rise		
Darst (M)	BR	.25
I Know that My Redeemer Liveth		
Pounds/James (E)	BR	.25
Into the Woods My Master Went		
Edmundson (E)	GR	.20
Let Us Rise with Jesus		
/Webb (E)	FL	.25
Our Lord Is Risen		
Darst (M)	GR	.25
Palms, The		
Faure/Lyall (E)	BR	.25
Rejoice Ye Pure In Heart		
Darst (E)	FL	.25
Resurrection According To		
St. Matthew, The		
Keel (M)	SCH	.25
Road to Calvary, The		
Westbrook (M)	GAL	.30

Saviour Prays Alone, The		
Black (M)	JF	.25
Scene on Easter Morning		
Bartow (M)	SHP	.75
St. Mark's Easter Gospel (w/Opt. Trum.)		
Mitchell (M)	PR	.35
Weep No More, Dear Mary		
Ferguson (E)	FL	.25

Easter-Choral-TTBB

St. Mark's Easter Gospel		
(w/Opt. 3 Trum.)		
Mitchell (M)	PR	.25

Easter/Choral Miscellaneous

Christ Is Arisen (SSATB)		
Eccard/Klein (M)	SCH	.25
Thy Name We Bless		
Vulpus/Lovelace (E)	FL	.25

Organ Solo-Pipe/Electronic

Adoratio		
Gruenwald	BOR	2.75
By Verdant Pastures		
Thiman (M)	GR	.90
Carol Prelude on "Venite Adoremus"		
/Gehrenbeck (D)	GR	.90
Communion		
Bingham (E)	GR	.90
Cortege Nuptial		
Van Hulse (D)	JF	1.00
Day is Done; The Sun is Setting		
Kohn (M-D)	CF	.75
Diptych		
Milner (M)	NO	2.00
Fanfare		
Lemmens (M)	GR	1.00
Fantasy on A Theme of Purcell		
Steel (M)	NO	1.60
First Song Book		
Richter; Ware (E)	PR	1.50
Fugue for Advent		
Milner (M)	GR	1.00
Have Yourself A Merry Little Christmas		
Martin; Blane/Coleman	FE	.75
Hush . . . Hush, Sweet Charlotte		
David; DeVol/Coleman	MMC	.75
Hymn Improvisation on "God Of Grace"		
Whitney (M)	G	.90
In Jesus's Arms My Spirit Resteth		
Bach/Shirtcliff (M)	NO	1.50
In Memoriam		
Dupre (D)	GR	3.50
Introduction and Toccata		
Frescobaldi/Ellsasser (M)	GR	.90
Introduzione, Aria e Passacaglia		
Healey (M-D)	NO	1.75
Johannis-Partita		
McCabe (D)	NA	2.00
Laudation		
Dello Joio (A)	MRK	1.50
Mame (All Organ)		
Herman/Martinelli (M)	MRS	.75
Mame (Portable Chord Or.)		
Herman/Martinelli (M)	MRS	.75
Meditacio		
Fasang	BH	.80
Misty		
Burke; Garner/Miller (M)	VE	.75
Out of the Depths		
Copley (M)	GR	.90
Praeludium and Toccata		
Backes (M-D)	NO	1.50
Prelude on "Es Ist Ein' Ros' Entsprungen"		
Young (E-M)	CF	.75
Preludio Festivo		
Blanchard (M)	GR	.90
Primer for Spinnet Organ		
Richter; Ware (B)	PR	1.50
Processional Music		
Berlinski (M-D)	MER	1.00
Sinfonia Brevis		
Sowerby (A)	GR	3.75
Sequence in Miniature, A		
Thiman (M)	GR	2.00
Snow Lay on the Ground, The		
/Sowerby (M)	GR	.90

Sonnet		
Koutzen (E)	MER	1.00
Stunts for Spinnet Organ		
Richter; Ware (E)	PR	1.50
Suite		
Near (D)	GR	1.75
Three Chorale Preludes		
Smith (M)	GR	1.00
Three Improvisations		
Webber (M-D)	NO	1.60
Three O'Clock in the Morning		
Terriss; Robledo/Coleman	FE	.75
Three Pieces		
Claflin (D)	GR	2.50
Three Preludes on French Hymn Tunes		
Healey (M)	NO	1.60
Toccata		
Paradisi/Weaver (M)	GR	.90
Toccata, Adagio and Fugue in C Major		
Bach/Widor; Schweitzer (D)	SCH	1.25
Toccata, Andante and Finale		
Porter (A)	GR	2.50
Toccata-Gloria,		
from Organ Symphony No. 5		
Widor; Young (M-D)	PR	1.25
Trio of Contrasts, A		
Purvis (E-M)	FL	2.00
Try To Remember		
Schmidt/Laub	CH	.60
Two Meditations		
Adler (M)	MER	1.00
Wedding Processional		
Rodgers/Miller	WI	.60
Winter Wonderland		
Smith; Bernard/Miller (M)	BVC	.75
Ye Men of Galilee		
Case (A)	GR	1.00

Organ With Instruments

Awake, Thou Wintry Earth		
(w/2 Trum., 2 Trom.)		
Bach/Bitgood (M)	GR	1.25
Organ and Piano Duets for Church		
/Various/Setchell (M-D)	RO	2.50
Requiem		
Faure/Stephens (M)	SCH	5.00
Sonata (w/Violoncello)		
Dupre (A)	GR	4.50

All Organ Collection And Method

All Organ Show Stoppers		
(M)	SB	2.00
All Organ Tune Toppers		
(M)	SB	2.00
Chappell's Song Favorites		
/Hollingsworth	CH	2.00
Chorale Preludes for Organ		
Taylor (E)	FL	.75
Christmas Carols to Play and Sing		
/Kirlin (E)	FL	2.50
Cole Porter Album		
Porter/Laub	CH	2.00
Fantasticks, The		
Schmidt/Laub (M)	CH	2.00
15 Short Preludes for Organ		
Handel/Pasquet (M)	SCH	1.50
15 Top Hits		
/Metis	MMC	1.50
First Year in Music		
/Sugarman (B)	MRK	1.50
Flute and Trumpet Tunes for Organ		
Stanley/Wyton (D)	RO	3.00
Focus on Music		
(E)	PR	2.50
Four and Twenty Organ Hits		
/Kendall (M)	MI	2.50
4 Pieces from "Abdelazar"		
Purcell/Ratcliffe (M)	NO	1.50
Galaxy of Hymn Preludes, A		
various (M-D)	GA	3.00
Great Jazz Songs		
/Simon	RM	1.95
Hawaiian Favorites		
/Taylor	RM	1.95
Hymn Tune Preludes for the Organ, Vol. I		
(E)	BR	2.25

Hymn Tune Preludes for the Organ, Vol. I		
(w/Hammond Reg.)		
(E-M)	BR	2.25
Hymn Tune Preludes for the Organ, Vol. 2		
(w/Hammond Reg.)		
(E-M)	BR	2.25
Italian Favorites		
/Simon	RM	1.95
Jerome Kern Album, The		
Kern/Hollingsworth	HA	2.00
Latin-American Favorites		
/Taylor	RM	1.95
Memories of Hawaii		
various (M)	MRK	1.50
Memory Melodies for All Portable Organs,		
#5		
/Gravelle (E-M)	SB	1.50
Music for the Church Organist		
(w/Hammond Reg.)		
/Christopher (E)	BR	1.75
My Fair Lady		
Loewe/Laub	CH	2.00
On A Clear Day You Can See Forever		
Lane/Laub	CH	2.00
One World Editions		
various/various (M)	MRS	1.25
Organs South & West		
various/Laub (M)	AR	2.50
Pop Festival Encores for All Organs		
(M)	SB	2.00
Porgy and Bess		
Gershwin/Miller	GER	2.00
Preludes de chorals pour orgue		
Werner (D)	EMT	4.60
Progressive Organist, The, Book VI		
various/Trevor (M)	EL	3.00
Radio City Album of Latin American		
Favorites		
various	MRK	1.50
Radio City Album, Vol. I		
various (M)	MRK	1.50
Rosa Rio Special Arrangements for All-		
Organs		
/Rio	RM	1.95
Selected Top Pops for All Organs		
(M)	SB	2.00
Sentimental Songs		
/Simon	RM	1.95
Ten Pieces for Organ		
Van Hulse (M)	JF	2.50
34 Sound Track Songs		
various/Laub (M)	MRS	2.50
34 Sound Track Songs		
various/Martinelli (M)	MRS	2.50
Three Pennsylvania Dutch Chorale		
Preludes		
Johnson (M)	JF	1.25
Top of the Pops for All Organs		
(M)	SB	2.00
25 Smash Hits		
/Metis	RM	1.95
Up & Down Broadway		
Styne/Laub	ST	2.00
Works for Flute Clock		
Haydn/Schmid (M-D)	RO	2.50
Workshop Service Music for the Organ		
(w/Hammond Reg.)		
various/Shanko (M)	BR	2.25

Hammond Chord Organ Collection

Famous Favorites for Hammond Chord		
Organs #6		
/Gravelle (E-M)	SB	1.50
Jovful Christmas		
/Simon	RM	1.95
25 Smash Hits		
/Metis	RM	1.95

Wurlitzer Organ Collection

Dave Coleman Special Arrangements for		
the Wurlitzer Organ		
/Coleman	RM	2.00

Other Electronic Organ

Alla Marcia		
Elmore (E)	FL	.75
Noel Joveux		
Young (E)	FL	.75

Flute

Album of Flute Duets	
/Moyse (E)	SCH 3.50
Baroque Suite	
Cohn (D)	EM 1.50
Chant	
Edelson (E)	CF .60
Concerto in C for Flute and Orchestra	
Frank (M)	BO 3.00
Conversations for Two Flutes	
Bennett (M)	UE 1.35
Dance Suite	
Handel/Maganini (M)	EM 1.00
Fantasia for Three (w/Oboe & Clar.)	
Gibbons/Clark (M)	EM 1.50
Flaunting	
Adler (M)	PR 1.00
Flute Willow	
Hermann (M-D)	CF 1.50
Four Duos (w/Clar.)	
Nixon (M-D)	PR 2.25
Petite Etude	
Dillon	BH .90
Piccolo Polka, The	
Coppola/Coppola (M)	BVC 1.00
Rondo Espressivo	
Bach/Laubenstein (M)	CF .75
Second Arabesque	
Debussy/Laube (M)	CB 1.00
Sonata	
Hugon (D)	EMT 7.20
Sonatas	
Handel/Moyse (D)	SCH 3.00
Sonata for Flute and Piano	
Reynolds (D)	CF 3.00
Sonata for Flute and Piano, Op. 14	
Muczynski (D)	SCH 2.50
Three Dances and an Air	
Handel/Maganini (M)	EM 1.50
25 Smash Hits (w/Violin-Vibes)	
/Metis	RM 1.95

Oboe

Alla Giga	
Graves	BH
Baroque Suite	
Cohn (D)	EM 1.50
Chanson Espagnole	
Dondeyne (M)	EMT 2.30
Dance Suite	
Handel/Maganini (M)	EM 1.00
Fantaisie, on an Old Breton Air	
Ferté (D)	EMT 4.60
Oboration	
Adler (M)	PR 1.00
Pavane (w/Clar. & Piano)	
Ravel/Maganini (M)	EM 1.00
Pavane	
Ravel/Maganini (M)	EM .90
Scherzo Caprice	
Templeton (M)	SHP 1.50
Sonata	
Raphling (M)	SP 3.00
Sonata	
Tuthill (M)	SP 3.00
Sweet Dreams	
Tchaikowsky/Fote (E)	KE .80
Tandem	
Kennaway	BH
Three Dances and an Air	
Handel/Maganini (M)	EM 1.50

Clarinet

Afro, from "Five Dances for Five Clarinets"	
Reed (M)	MRK 1.00
Clarinet	
Adler (M)	PR 1.00
Concertino (w/Band)	
Frank (M)	MI 4.00
Creole Clarinet (w/Band)	
Simeone (M)	Full Band 7.00
	Sym. Band 9.00
Creole Clarinet (w/Orch.)	
Simeone (M)	SHP 6.00
Creole Clarinet (w/Pa., Bass & Drums)	
Simeone (M)	SHP 3.50

Creole Clarinet (w/Stage Band)

Simeone (M)	SHP 3.00
Dance Suite	
Armitage	BH
Dance Suite	
Handel/Maganini (M)	EM 1.00
Dialogues	
Mihalovici (D)	HE 4.50
Fantasia for Three	
Gibbons/Clark (M)	EM 1.50
Five Atonal Studies	
Latham (A)	SP 2.00
Four Arabesques	
Milano (M)	MER 1.00
Fugue on a Nursery Theme	
Lawton	BH
Golden Series: Wood Herman's Clarinet	
Tops	
various/Herman	MRS 3.00
Grave and Allegro	
Lolli/Stubbins (M)	CF .75
Guaracha, from "Five Dances for Five Clarinets"	
Reed (M)	MRK 1.00
Haitian Dance	
Reed (M)	MRK 1.25
Hoe Down, from "Five Dances for Five Clarinets"	
Reed (M)	MRK 1.00
Hora, from "Five Dances for Five Clarinets"	
Reed (M)	MRK 1.00
Lord Randall	
Oliver (E)	EM 1.75
March Variations	
Reed (M)	MRK 1.25
Moods—Three Expressive Pieces	
McKay (E)	PR 2.00
Pastorale	
Reed	MRK 1.00
Rahoon	
Reed (D)	MRK 1.25
Sarabande, from "Five Dances for Five Clarinets"	
Reed (M)	MRK 1.00
Scherzo	
Blyton	BH
Scherzo Fantastique	
Reed	MRK 1.25
Serenata	
Reed (M)	MRK 1.25
Sinfonia A Tre (2Bb, 1 Bass Clar.)	
Zenoni/Smim (M)	EM 1.50
Sinfonia A Tre (Bb, Eb Alto, Bass Clar.)	
Zenoni/Smim (M)	EM 1.50
Thirteen Basic Exercises for Clarinet	
Jones (D)	CB 1.25
30 Duets for Clarinets	
/Ayres (M)	SHP 1.50
30 Hits from Stage, Screen & TV	
/Brunelli	CH 2.00
Three Dances and an Air	
Hadel/Maganini (M)	EM 1.50
Two Dance Scenes	
McKay (M)	PR 2.00

Bassoon

Bassoonery (w/Opt. Contrabassoon)	
Adler (M)	PR 1.00
Duet #1	
Siennicki (D)	SP 2.50
Duet #2	
Siennicki (D)	SP 2.50
Op. 13 Concerto	
Kelkel (D)	EMT 6.95
Pavane	
Ravel/Maganini (M)	EM .90
Two Rhythmic Interludes	
Dodd	BH
Saxophone—	
Alto/Tenor/Baritone	
Arietta (Alto)	
Welander (E-M)	CF .75
Ave Verum Corpus (2 Alto, 1 Ten., & Piano)	
Mozart/Maganini (E)	EM 1.00
Ave Verum Corpus (Alto, Ten., & Piano)	
Mozart/Maganini (E)	EM .90

Baroque Suite

Cohn (D)	EM 1.50
Calf of Gold, The (Alto & Piano)	
Mozart/Ostrander (D)	EM .90
Canzona, Two Variations and Scherzo	
Glazounow/Gee	BH 2.00
Cardinal's Air, The (Alto & Piano)	
Halevy/Clark (M)	EM .80
Concerto for Alto Saxophone & Orchestra	
Creston (D)	SCH 3.00
Dance Provencale (Alto & Piano)	
LeClair/Smim (D)	EM .80
Dance Suite (Ten. & Piano)	
Purcell/Maganini (M)	EM 1.00
Dance Suite (Eb Sax & Piano)	
Purcell/Maganini (M)	EM 1.00
Evening Reverie (Eb Alto Sax.)	
Frank (E)	KE .80
Fantasia for Three	
Gibbons/Clark (M)	EM 1.50
50 Rambles for Saxophone	
Lester (M)	CF 1.50
Grand Air (Alto & Piano)	
Verdi/Ostrander (M)	EM .90
Herod's Air (Alto & Piano)	
Massenet/Ostrander (M)	EM .90
Program Solos (Alto & Piano)	
(M)	PR 2.00
Rondo-Caprice (Ten. & Piano)	
Andrieu/Maganini (D)	EM .80
Six Easy Duets	
Berbiguer (E)	EM 2.00
Solos for the Tenor Saxophone Player	
/Teal (M)	SCH 2.50
Sonata for Eb Alto Saxophone and Piano	
Jacobi (D)	BO 3.00
Sound of Hits for Alto Saxophone	
(E)	BO 2.50
Synfonia A Tre (Eb Alto, Bb Ten., Eb baritone)	
Zenoni/Smim (M)	EM 1.50
Three Dances and an Air (Alto & Piano)	
Handel/Maganini (M)	EM 1.50
Three Dances and an Air (Ten. & Piano)	
Handel/Maganini (M)	EM 1.50
Two Classic Airs (Alto & Piano)	
Gluck/Clark (E)	EM 1.25
Two Operatic Scenes (Alto & Piano)	
Massenet/Felix (E)	EM 1.00

French Horn

Autumn Moods	
Kennaway	BH
Concerto for Horn and String Orchestra	
Passani (D)	EMT 9.80
Fantasia for Three	
Gibbons/Clark (M)	EM 1.50
Four Sketches	
Uber (D)	EM 2.00
Suite in F	
Purcell/Maganini (D)	EM 1.50
12 Bicinia for French Horns	
Mayer (M)	SHP 2.00
Two Pieces	
Handel/Maganini (M)	EM 1.00

Trumpet Or Cornet

Ave Verum Corpus (2 Trum. & Piano)	
Mozart/Ostrander (E)	EM .90
Boss Trumpet Plays Pop/Country & Western (w/Opt. Duets & Trios)	
various/Frank	AR 2.50
Concert in the Park	
Merkur/Merkur (M)	BVC 1.00
Dance Suite	
Purcell/Maganini (M)	EM 1.00
Fanfare and Lament	
Smedvig (M)	SHP 1.25
Fantasia for Three	
Gibbons/Clark (M)	EM 1.50
Four Mountain Tunes	
/Meyer (E)	PR 1.50
Honor and Arms	
Handel/Ostrander (M)	EM .90
Jimale Beguine	
Burke (M-D)	CF 1.00
Last Farewell, The	
Bucholz (M)	MI .75

Mae		
Ortolani/Alpert	MMC	1.00
Paula Jeanne Polka		
Masso (M)	KE	1.00
60 Rambles for Trumpet		
Lester; Hering (M)	CF	2.00
Sound of Hits for Trumpet or Clarinet		
(E)	BO	2.50
Sweet Dreams		
Tchaikovsky/Fote (E)	KE	.80
Synfonia A Tre (w/Tbne.)		
Zenoni/Smim (M)	EM	1.50
Three Fanfares		
Neukomm (M)	MER	1.00
3 Movements for 2 Trumpets		
McMullen (M)	SHP	1.25
Two Pieces (w/Piano)		
Handel/Maganini (M)	EM	1.00
Zorba The Greek		
Theodorakis/Alpert	MMC	1.00

Trombone

Calf of Gold		
Mozart/Ostrander (D)	EM	.80
Cardinal's Air		
Halevy/Clark (M)	EM	.80
Chamber Concerto No. 2		
Townsend (D)	MER	4.00
Grand Air		
Verdi/Ostrander (M)	EM	.90
Herod's Air		
Massenet/Ostrander (M)	EM	.80
Honor and Arms		
Handel/Ostrander (M)	EM	.90
It Is Enough		
Mendelssohn/Ostrander (M)	EM	.90
Jazz Trombonist		
Fillmore (M-D)	FIL	2.25
Praeludium in C		
Vivaldi/Maganini (M)	EM	.80
Serenade		
Mozart/Ostrander (E)	EM	.75
Trio, Opus #1		
Orowan (A)	EM	4.00
Trombones to the Fore		
Scull	BH	1.50
25 Smash Hits (w/Bass Clef Inst.)		
/Metis	RM	1.95
Two Pieces		
Handel/Maganini (M)	EM	1.00

Baritone Horn

Calf of Gold		
Mozart/Ostrander (D)	EM	.80
Cardinal's Air		
Halevy/Clark (M)	EM	.80
Grand Air		
Verdi/Ostrander (M)	EM	.90
Herod's Air		
Massenet/Ostrander (M)	EM	.80
Honor and Arms		
Handel/Ostrander (M)	EM	.90
It Is Enough		
Mendelssohn/Ostrander (M)	EM	.90
Praeludium in C		
Vivaldi/Maganini (M)	EM	.80
Serenade		
Mozart/Ostrander (E)	EM	.75

Tuba

Calf of Gold		
Mozart/Ostrander (D)	EM	.80
Cardinal's Air		
Halevy/Clark (M)	EM	.80
Grand Air		
Verdi/Ostrander (M)	EM	.90
Herod's Air		
Massenet/Ostrander (M)	EM	.80
It Is Enough		
Mendelssohn/Ostrander (M)	EM	.90
Praeludium in C		
Vivaldi/Maganini (M)	EM	.80
Serenade		
Mozart/Ostrander (E)	EM	.75

Electronic Instruments

Danse de l'Oiseau, and Piano		
Marcel (D)	EMT	8.45

Pierres Noires, and Two Percussion		
Miroglio (A)	HE	3.75

Violin & Piano or Unaccompanied

Adagio from Sym. #36		
Mozart/Sontag (M)	SB	.75
Allegro from D Major Sym.		
Mozart/Sontag (M)	SB	1.25
Balade		
Sladek	VO	1.20
Caprice No. 1		
Paganini	VO	.90
Caprice No. V		
Paganini	VO	1.00
Caprice No. VI		
Paganini	VO	1.00
Caprice No. IX		
Paganini	VO	1.00
Caprice No. X		
Paganini	VO	.90
Caprice No. XV		
Paganini	VO	.80
Caprice No. XIX		
Paganini	VO	.90
Caprice No. XXII		
Paganini	VO	.80
Danse Rustique		
Sladek	VO	.90
Duo		
Sessions (A)	MRK	5.00
Girl with the Lute		
Sladek	VO	1.00
Kis Eloadasi Darabok		
/Denes; Mezo	BH	
Larghetto from Quintet for Clarinet & Strings		
Mozart/Sontag (M)	SB	.75
Little Golden Hair		
Sladek	VO	.90
Melodie Romantique		
Sladek	VO	1.20
Menuetto from Sym. #40		
Mozart/Sontag (M)	SB	1.00
Mijn Moederspraak		
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Pierrot		
Sladek	VO	1.20
Praeludium		
Handel/Sontag	SB	.75
Romance		
Sladek	VO	1.00
Sonata No. 2 for Violin Solo		
Bennett (D)	UE	2.75
Sonatina		
Chavez (A)	MI	2.00
Tabby and the Birds		
Sladek	VO	1.20
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Tinker's Dance		
/Sontag (M)	SB	.75
Two Preludes Nos. 4 & 9, Op. 11		
Scriabin/Sladek	VO	.80

Violin and Instrument or Orchestra

Four Duos (w/Viola)		
Nixon (M)	PR	2.25
Invention No. 2 (w/Viola & Cello)		
Chavez (A)	MI	5.00
La Tout Belle Sonata No. 5 (w/Piano & Strings)		
Rebel (M)	EMT	11.60
Three Sonatas (w/Clarinet)		
Haydn (A)	EM	2.50
Trio-Cornwall (w/Cello & Piano)		
Smith (D)	MOW	5.00
Two Duets (w/Viola)		
Mozart/Doktor (D)	SCH	2.50

Violin Collection and Method

Contemporary Violin Technique		
Galamian; Neumann	GA	6.50
Sound of the Violin, The		
Alshin (E)	FM	2.50

Viola

Lament		
Harrison (M)	GAL	1.25
Rhapsody For Viola and Orchestra		
Reed	BH	2.50
Suite		
Franck (D)	EMT	5.40
Three Impromptus		
Toch (D)	MI	1.50
Three Movements from 'Water Music'		
Suite		
Handel/Sontag (M)	SB	1.25
Two Pieces		
Smith (M)	MOW	2.25

Violoncello

Berceuse		
Rooper (M)	EL	1.50
Concerto No. 24 in F		
Vivaldi (M)	EMT	3.85
Folk Tunes for the Young Cellist		
Various/Krane (E)	SP	1.75
Largo		
Skalkottas (M)	US	1.75
Sonata for Cello & Piano		
Haieff	CH	2.75
Sonatina		
Chavez (A)	MI	3.00
Three Imp.		
Toch (D)	MI	1.50

Contrabass

Concerto for Double Bass and Wind Orchestra		
Tuthill (A)	EA	3.00
Monody II for Solo Double Bass		
Perle (A)	PR	1.25
Sonata for Solo Double Bass		
Luening (D)	GA	1.25

Harp

Cordova		
Ableniz/Cambern (M-D)	CF	3.00
Jota		
Granados/Cambern (M-D)	CF	3.00
Poeme		
Fibich/Cambern (M-D)	CF	3.00
Sequenza II for Harp Solo		
Berio (D)	UE	2.55
Solos for the Harp Player		
/Lawrence (M)	SCH	2.50
Sonata Concertante Op. 113 (w/Violin)		
Spahn/Call; Kaufman (D)	PR	8.50

String Ensemble—

Duo/Trio/etc.

Amaryllis Variations		
Schuman (D)	PR	
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Concerto No. 1 for Oboe (or Flute)		
Smmartini/Jenkins (M)	SCH	
Score & Set of Pts	5.00	Score 1.50
		Parts .50

Concerto in B \flat Minor for Viola with Strings & Continuo

Vivaldi/Courte (D)	CF	
Comp. set	5.00	Score 2.00
		Parts .60

Concerto in E Major for Viola with Strings & Continuo

Vivaldi/Courte (D)	CF	
Compl. Set	5.00	Score 2.00
		Parts .60

Music for 3

Kotik (A)	UE	3.40
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String Quartet

Quartet		
von Biel (A)	PR	2.25
Lanesamer Satz		
von Webern (A)	CF	
Study Score	2.00	Parts 3.00
String Quartet		
Crawford (D)	PR	
Score & Parts	5.50	Score 2.00
String Quartet		
von Webern (A)	CF	
Study Score	3.00	Parts 4.50

String Quartet No. 1
Bezanson (D)SPAM
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Strummin' the Best—for All Ukcs
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Guitar

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(B)PR 2.50
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various/SmithAR 2.50
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/Struppa (E)BO 1.50
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/Guitar (M)NO 1.50
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/MetisMMC 1.50
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/SmeckRM 3.95
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various/Kendall (M)MRK 1.75
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Duarte (E)NO 3.25
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Whitcomb (M)MRK 1.95
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PazFM 2.95
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/AtkinsRM 1.50
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Loewe/Rutka; BurdenCH
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Collins/CollinsCM .50
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/Klein (M)SHP 3.00

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Bach/MickensBH 1.50
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Parts 2.50

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Frank (E)KE 2.00
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Mozart/Sacci (D)KE 4.00
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/Nestico (M)	KE 1.00; Parts .50
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Nelson	BH 5.00

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Staeps (E)	UE 4.25
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Adler	PR
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Kokai	BH
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/Stephan (E)	KE
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Handel/Sontag (M)	SK
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P. Cond. 1.00; Parts	.50
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Chavez (D)	MI 3.00
String Debut	
/Gordon (B-E)	SB
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Study in Design	
Hoiby	BH
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various/Issac (E)	CF
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Mehul (M) HE
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Carvalho (M) HE
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Full Score 7.00; Set A 16.20;
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Symphony in F Major
Boccherini/Jenkins SCH
Ex. Pts. .60; Set A 7.00;
Set B 10.50; Set C 14.00
Score 2.00

Ten Bagatelles, Op. 5
Tcherepnin (D) PR
Set A 16.50; Set B 20.00; Set C 23.50

"West Side Story," Overture to
Bernstein/Peress (D) CF
Ex. Pts. .75 Set A 12.00;
Set B 18.00; Set C 24.00;
Full Score 3.50

Dance Band

Afterglow
Ripose (E) KE 3.50
Chit-Chat
Dedrick (D) KE 3.50
Come Back to Me
Lane/Warrington CH 3.50
David's Bossa Nova
Odrich/Dedrick (M) KE 3.50
Dra! The Cat! Samba
Levin/Schaefer/Warrington (M) MRS 2.00
Deep In Your Heart
Levin/Schaefer/Warrington (M) MRS 2.00
Flying Home
Goodman; Hampton;
Robin/Wolpe (M) KE 3.50
I Know You
Odrich/Dedrick (E) KE 3.50
I've Been Working on the Railroad
/Nestico (M) KE 3.50
I've Got the World on a String
/Dedrick (M) MI 3.50
Little Sea Shell
Earle/Dedrick (E) KE 3.50
Mame
Herman/Warrington (M) MRS 2.00
On a Clear Day
Lane/Warrington CH 3.50
Pastel for Trumpet
Russell/Bunton (M) KE 3.50
Poonetta
Dedrick (E) KE 3.50
She Touched Me
Levin; Schaefer/
Warrington (M) MRS 2.00
Skulduggery
Dedrick (D) KE 3.50
Take the Moment
Rodgers/Warrington CH 2.50
Today is a Day for a Band to Play
Levin; Schaefer/Barovick (M) MRS 2.00
Try To Remember
Schmidt/Warrington CH 2.50
Waltzin' Fool
Odrich/Dedrick (M) KE 3.50

Stage Band

And the Angels Sing	
Mercer/Elman/Warrington (M) BVC	3.00
Armen's Three	
/Schaefer (M)	BO 3.00
Big Band Bossa Nova	
Cacavas (M)	CF 3.50
Big Noise from Winnetka	
Haggart; Bauduc; Rodin;	
Crosby/Warrington (M)	BVC 3.00
Blues Muse	
Cole (M)	SHP 3.00
Opt. Strings	1.00

Bonaparte's Retreat	
King/Hayman	AR 3.50
Brazilia	
Cole (M)	SHP 3.00
Opt. Strings	1.00

Bunny Lake Is Missing	
Glass/Schaefer	CH 3.50
C'est La Gasse	
Prince/Prince (M)	LEB 3.50
Cold, Cold Heart	
Williams/Schaefer	AR 3.50
Commanders Romp	
Wiggins/Wiggins (M)	LEB 3.50
Dancing Days	
Gould/Wilfong	GC 3.50
Do I Hear A Waltz?	
Rodgers/Schaefer	CH 3.50
Easy Mark	
Wiggins/Wiggins (M)	LEB 3.50
Easy Street	
/Costa (M)	KE 7.50

Elijah Rock	
/Roullier (M)	BO 3.00
Eternally	
/Sanford (M)	BO 3.00
Fallout	
/Mancini (M)	KE 7.50

Fancy Me	
Wiggins/Wiggins (M)	LEB 3.50
Fanny	
Rome/Wilfong	FLO 3.50
Fugue in Five Flats	
/Maltby (D)	KE 7.50

Heigh Ho	
/Sanford (M)	BO 3.00
Hello There	
Wolpe/Wolpe (M)	LEB 3.50
Ho-Hocus	
Cassey (M)	CF 3.50

I Can't Stop Loving You	
Gibson/Hayman	AR 3.50
I Concentrate on You	
Porter/Farnon	CH 3.50
If I Loved You	
Rodgers/Farnon	WI 3.50

I'll Take Romance	
/Schaefer (M)	BO 3.00
Jiver's License	
/Albam (M)	KE 7.50
Jones Boys. The	
/Cohn (D)	KE 7.50

Jumpin' at the Woodside	
Basie/Warrington (M)	BVC 3.00
Little Shoemaker	
/Roullier (M)	BO 3.00
London Bridge	
Nestico (D)	KE 7.00

Londonderry Air	
/Nestico (M)	KE 7.00
Love (Is Where You Hang Your Heart)	
Azzolina/Wolpe (M)	LEB 3.50
Lover	
/Paich (D)	KE 7.50

Lullaby of the Leaves	
/Schaefer (M)	BO 3.00
Major and the Minor, The	
/Reisman (M)	KE 7.50
Then I'll Be Happy	
/Sanford (M)	BO 3.00

Marshmallow World	
Sigman; De Rose/Schaefer (M).SH	
Set 3.50; Cond. .65; Piano	
.50; Ex. Pt. .30	
Mexico	
Bryant/Schaefer	AR 3.50

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Myrow (M)	SHP	3.00
Night of Love		
/ Schaefer (M)	BO	3.00
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Styne/Cacavas	ST	3.50
People		
Styne/Farnon	CH	3.50
Picnic		
/ Burns (M)	KE	7.50
Polka Dots and Moonbeams		
/ Sanford (M)	BO	3.00
Prince Igor		
/ Nestico (M)	KE	7.00
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LaPorta (D)	KE	5.00
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Gordon; Warren/		
Warrington (M)	BVC	3.00
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Owen (M)	CF	3.50
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/ Reisman (M)	KE	7.50
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Azzolina/Wiggins (M)	LEB	3.50
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Weill/Cacavas	CH	3.50
Stella By Starlight		
/ Riddle (M)	KE	7.50
Sweetest Sounds, The		
Rodgers/Hayman	WI	3.50
Tennessee Waltz		
Stewart; King/Cassey	AR	3.50
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/ May (M)	KE	7.50
That Old Gang of Mine		
/ Roullier (M)	BO	3.00
That Was the Week That Was		
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The 3rd Man Theme		
Karas/Cacavas	CH	3.50
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Schmidt/Cassey	CH	3.50
Unforgettable		
/ Roullier (M)	BO	3.00
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Prince/Prince (M)	LEB	3.50
Wish You Were Here		
Rome/Farnon	FLO	3.50
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/ Schaefer (M)	BO	3.00
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Williams/Hayman	AR	3.50

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Nestico (E)	KE	2.00
I know You		
Odrich/Dedrick (E)	KE	1.50
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/ Nestico (M)	KE	2.00
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/ Nestico (M)	KE	2.00
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Earle/Dedrick (E)	KE	1.50
Poonetta		
Dedrick (E)	KE	1.50
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Nesitco (M)	KE	2.00
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/ Taylor	SCH	
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Band-Concert/Full

Academic Processional March		
Frackenpohl (D)	SHP	
Full 12.00; Sym.	15.00	
Air from Rinaldo		
Handel/Williams (E-M)	SB	
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6.50; Sym.	8.50	
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Buntun (M)	KE	
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Willson/Cacavas (M)	BO	15.00
Anchors Aweigh		
Miles; Zimmermann/Gordon	RM	
Cond. Pt. 1.00; Full 3.50; Sym.	5.00	
Andante Con Moto from Symphony #5		
Schubert/Fote (D)	KE	
Full 13.00; Sym.	16.00	
Apocalyptic		
Rochberg (A)	PR	
Full 25.00; Sym.	28.00	
Arlington Overture		
Hermann (E-M)	CF	
Full 9.00; Sym.	13.50	
Bacchanale		
Saint-Saens/Egner (M-D)	CF	
Parts .75; Cond. 1.75; Full 10.00;		
Sym.	15.00	
Baker Street, Marches from		
Grudeff; Jessel/Cacavas (M)	MRK	
Full 12.00; Sym.	15.00	
Ballada		
Schaefer (M)	FM	
Full 8.00; Sym.	10.00	
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Olson (M-D)	C-F	
Parts. 60; Cond. 1.50; Full 9.00; Sym.	13.50	
Ba-Tu-Ca-Da		
Alfonso/Morrissey (M)	MRK	
Full 9.00; Sym.	11.50	
Before the Wind		
Nestico (E)	KE	5.00
Beguine for Young Moderns		
Cheetham (E)	CF	
Full 9.00; Sym.	13.50	
Blazing Brass		
Thielman (M)	BO	6.00
California Kaleidoscope Suite		
Taylor (E-M)	PR	
Full 16.00; Sym.	18.00	
Canticle		
Smolanoff (M)	MI	
Full 6.00 Sym.	8.00	
Chanson and Bourree		
Erickson (M)	BO	
Circus Parade		
Morrissey (E)	MRK	
Full 6.00; Sym.	8.50	
Clarinet Party		
Christenson/Christenson (E)	LEB	8.00
Coast to Coast		
Petersen (M)	KE	
Full 11.00; Sym.	14.00	
Colors Flying		
Weiner	BH	
Full 5.00; Sym.	7.50	

Concertino		
Weber (M-D)	CF	
Parts .75; Cond. 1.75; Full 10.00;		
Sym.	15.00	
Concerto Band		
Handel/Alshin (M)	BO	10.00
Continuum for Winds		
Phillips (M)	BO	
Contrapunctus for Band		
Whear/Whear (M)	LEB	18.00
Cracker Barrel March		
Gillis (M)	MI	3.00
Danza Final		
Ginastera/John	BH	
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Danza Lucumi		
Lecuona/Krance (M)	MRK	
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Do I Hear A Waltz?—Overture		
Rodgers/Bennett	CH	17.50
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Elijah Rock		
Hairston/Erickson (M)	BO	
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Ellington/Werle (M)	MI	
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Korsakoff/Arlen (M)	KE	
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Copland	BH	
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Arnold/Johnstone (D)	MI	
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Heisinger (M)	SHP	
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Starer (E)	MRK	
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Feria		
Erickson (M)	BO	
Fidgets		
Brusiloff (B)	KE	4.00
Fiesta del Pacifico		
Nixon	BH	24.00
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Coppola/Coppola (M)	BVC	12.00
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Still (M)	BO	22.00
For Children		
Bartok	BH	
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From Every Horizon		
Dello Joio (M)	MRK	
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Gallant Men, The		
Cacavas	CH	11.00
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Galop		
Bizet/Schaefer (D)	SHP	
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German Masters Suite		
Haydn; Mozart; Beethoven/		
Gordon (E)	MRK	
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Hail to the Fleet		
Maltby (D)	SHP	
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Handel/Conley (E)	KE	5.00
Have Yourself A Merry Little Christmas		
Martin; Blane/Gordon	RM	
Cond. Pt. 1.00; Full 3.50; Sym.	5.00	
Invocation		
Gordon (M)	MI	
Full 6.00; Sym.	8.00	
Leaves Are Falling, The		
Benson (M)	MRK	
Full 9.00; Sym.	11.50	
Legendary Air		
Erickson (M)	BO	9.00
Little Suite for Band		
Erickson (M)	BO	9.00
Lord Bless You Ever and Ever		
/ Gordon (M)	BO	9.00

Louvre, The Scenes from Dello Joio (M)MRK	Ritual Fire Dance de Falla/Morrissey (M)MRK	Cathedral in the Pines /Carter (M)BO 2.50
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Mirage Livingston (M)BO 11.00	Sweet Lei Mamu Hopkins/Reid (B)KE 4.00	I Can't Stop Loving You Gibson/OsterlingAR 2.50
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Things You Should Know

(Continued from page 90)

Summer Festivals

THE STERLING FOREST FESTIVAL OF THE ARTS will run from June 10 to Aug. 27. Dance, drama and music will be featured at the Sterling Forest Tent Arena Theater, situated on Route 210, north of Tuxedo, N.Y. . . . A FESTIVAL OF STRAVINSKY will be held at Philharmonic Hall (N.Y.) June 30 to July 23. "MIDSUMMER SERENADES—A MOZART FESTIVAL" will take place there from Aug. 1 through Aug. 27. . . . The Chicago Park District, in cooperation with the American Federation of Musicians, will sponsor the fifth season of outdoor LAKESIDE PROMENADE CONCERTS by the Chicago Chamber Orchestra, running from May 22 through Sept. 25 in Jackson and Lincoln Parks. . . . The MARLBORO (VT.) MUSIC FESTIVAL will hold its weekend concerts from

July 1 to Aug. 14. . . . The Orchestral Society of Westchester and Manhattanville College will present "A SUMMER OF MUSIC IN WESTCHESTER (N.Y.)" July 9 through Aug. 13. . . . The PITTSBURGH CIVIC LIGHT OPERA ASSOCIATION will offer eight favorite musicals between July 4 and Aug. 27. . . . The NAUMBURG ORCHESTRA will present free concerts on the Mall in Central Park (N.Y.) on July 4, July 31 and Labor Day. . . . The Fretted Instrument Guild of America will hold its Annual National Convention and Concert Festival Aug. 27 and 28 at the George Washington Hotel, New York City. . . . The AMERICAN INDIAN DANCE POW WOW AND NATIONAL WAR DANCE COMPETITIONS will be held July 29, 30 and 31 in the Starlight Bowl at Burbank, Calif. . . . The WORCESTER, MASS., MUSIC FESTIVAL will take place Oct. 24-29. . . . The CABRILLO MUSIC FESTIVAL at Aptos, Calif., is scheduled for Aug. 19-21 and 26-28. . . . The STANFORD (CALIF.) SUMMER FESTIVALS OF THE ARTS extends from June 22 through Aug. 14. . . . The Metropolitan Opera will present its second season of outdoor concerts at Lewisohn Stadium from June 28 through Aug. 13. . . . The 9th VANCOUVER (B.C.) FESTIVAL runs from June 29 to July 30.

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ANGEL

BACH: Easter Oratorio. Zylis-Gara, Johnson, Altmeyer, Fischer-Dieskau; South German Madrigal Choir; Southwest German Chamber Orch., Wolfgang Geennenwein, cond. S 36322 (S). April, 1966

BACH: Three Flute Sonatas—No. 1 in B Minor; No. 3 in A Major (with obligato harpsichord); No. 5 in E Minor (with continuo). Elaine Shaffer, flute; George Malcolm, harpsichord; Ambrose Gauntlett, viola da gamba. S 36337 (S). June, 1966

BOULEZ: Le Soleil des eaux.

MESSIAEN: Chronochromie.

KOECHLIN: Les Bandar-Log. BBC Symphony Cho. and Orch., Pierre Boulez and Antal Dorati, conducting. S 36295 (S). April, 1966

BRAHMS: Quintet in B Minor for Clarinet and Strings. REGER: Clarinet Quintet in A Major (scherzo). Gervase de Peyer, clarinet; members of the Melos Ensemble. S 36280 (S). Nov., 1965

BRAHMS: Sextet in B Flat for Strings, Op. 18. Yehudi Menuhin, Robert Masters, violins; Cecil Aronowitz, Ernst Wallfisch, violas; Maurice Gendron, Derek Simpson, cellos. **BRAHMS: Allegro from the F.A.E. Sonata.** Yehudi Menuhin, violin; Hepsibah Menuhin, piano. S 36234 (S). Nov., 1965

THE YOUNG BRAHMS. Dietrich Fischer-Dieskau, Gerald Moore. S 36316 (S). April, 1966

BRITTEN: Variations on a Theme of Frank Bridge. CORELLI: Concerto Grosso in F, Op. 6, No. 2. TIPPETT: Fantasia Concertante on a Theme of Corelli. Yehudi Menuhin and Michael Tippett conducting the Bath Festival Orch. S 36303 (S). May, 1966

BRUCKNER: Symphony No. 4 ("Romantic"). Philharmonia Orch., Otto Klemperer, cond. S 36245 (S). Oct., 1965

BRUCKNER: Symphony No. 6. New Philharmonia Orch., Otto Klemperer, cond. S 36271 (S). Nov., 1965

BRUCKNER: Symphony No. 8 (1890 version). Vienna Philharmonic Orch., Carl Schuricht, cond. B-3656 (S). Jan., 1966

COUPERIN: Leçons de Ténèbres. SCARLATTI: Cantata-Infirmata vulnerata. TELEMANN: Cantata-Die Hoffnung ist mein Leben. Dietrich Fischer-Dieskau with Chamber Group. S 36237 (S). Sept., 1965

DELIUS: Cello Concerto; A Sea Before Sunrise; Songs of Farewell (for double cho. and orch.). Jacqueline du Pre, cellist; Royal Choral Society; Royal Philharmonic Orch., Sir Malcolm Sargent, cond. S 36285 (S). March, 1966

DE LOS ANGELES: A WORLD OF SONG. The Sinfonia of London, Frübeck de Burgos, cond. S 36096 (S). April, 1966

DVORAK: Symphony No. 9, Op. 95 (old No. 5). Philharmonia Orch., Otto Klemperer, cond. S 36246 (S). Oct., 1965

ELGAR: The Dream of Gerontius. Baker, Lewis, Borg, Hallé Choir; Sheffield Philharmonic Cho.; Ambrosian Singers; Hallé Orch., Sir John Barbirolli, cond. SB 3660 (S). June, 1966

FAMOUS DUETS FROM THE OPERA. Callas, Corelli, Del Monte, de los Angeles, Gedda, Gobbi, Stella, Wächter, Barbieri, Blanc, Pirazzini, Sciutti, Sereni. Various orchestras and conductors. 36293 (S). March, 1966

FRENCH MUSIC FOR THE HARP. Annie Challan, harp; Paris Conservatoire Orch., André Cluytens, cond. S 36290 (S). Jan., 1966

MIRELLA FRENÍ—OPERATIC ARIAS. Rome Opera House Orch., Franco Ferraris, cond. S. 36268 (S). Jan., 1966

HANDEL: Messiah. Schwartzkopf, Hoffman, Gedda, Hines; Philharmonia Cho. and Orch., Otto Klemperer, cond. CL 3657 (S) Dec. 1965

HAYDN: The Salomon Symphonies (Nos. 93-104). Royal Philharmonic Orch., Sir Thomas Beacham, cond. D 36242-4; S 36254-6. Oct., 1965

VLADIMIR HOROWITZ. Great Recordings of the Century, vol. 2. COLH 300. Jan., 1966

MOZART: Concerto No. 7 in E Flat Major, K. 268. Yehudi Menuhin; Bath Festival Orch. **Concertone in C Major for Two Violins, Oboe, and Cello, K. 190.** Yehudi Menuhin, Alberto Lysy, violins; Derek Simpson, cello; Michael Dobson, oboe; Bath Festival Orch. S 36240 (S). Nov., 1965

MOZART: Quintet for Clarinet and Strings, K. 581; Trio for Clarinet, Viola and Piano, K. 498. Gervase de Peyer, clarinet; members of the Melos Ensemble. S 36241 (S). 1965 Anthology.

MUSIC FROM THE COURT OF FREDERICK THE GREAT. Frederick the Great: *Sinfonia in D. Graun: Pilpatoe's Aria from Montezuma.* Quantz: *Concerto in E Minor for Flute.* C.P.E. Bach: *Concerto a cembalo concertato in D Minor.* Pilar Lorengar, soprano; Berlin Philharmonic Orch., Hans von Benda, cond. S 36272 (S). Nov., 1965

THE NATIVITY TO CANDLEMAS. The Choir of King's College, Cambridge, David Willcocks, cond. S 36275 (S). Dec., 1965

NIELSEN: Symphony No. 4, "The Inextinguishable"; Maskarade Overture. Cincinnati Symphony Orch., Max Rudolf, cond. DL 710127 (S). June, 1966

OFFENBACH: Les Contes d'Hoffmann. Gedda, d'Angelo, Schwarzkopf, de los Angeles, Benoit, London, Blanc, Collard, others; Choeurs René Duclos; Orchestre de la Société des Concerts du Conservatoire, André Cluytens, cond. CL-3667 (S). Jan., 1966

A PURCELL ANTHOLOGY. Yehudi Menuhin, violin; members of the Bath Festival Orch. S 36270 (S). Jan., 1966

ROUSSEL: Symphonies No. 3 and No. 4. Orchestre de la Société des Concerts du Conservatoire, André Cluytens, cond. S 36327 (S). June, 1966

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STRAUSS: Suite from *Der Rosenkavalier*.
STRAVINSKY: *Firebird Suite*.
Philharmonia Orch., Josef Krips, cond.
S 3632 (S). June, 1966

STRAVINSKY: *Symphony in Three Movements; Pulcinella Suite*.
Philharmonia Orch., Otto Klemperer, cond. S 36248 (S). Oct., 1965

TCHAIKOVSKY: *Serenade in C for String Orchestra*. **ARENSKY:** *Variations on a Theme by Tchaikovsky*. London Symphony Orch., Sir John Barbirolli, cond. S 36269 (S). Nov., 1965

TELEMANN: *Concerto in B Flat Major for 3 Oboes, 3 Violins and Continuo; Concerto in F Minor for Oboe and Strings; Suite in C Major*. Moscow Chamber Orch., Rudolf Barshai, cond. 36264 (S). Feb., 1966

VERDI: *Il Trovatore*. Corelli, Tucci, Merrill, Simonato, others; Cho. and Orch. of the Teatro dell'Opera di Roma, Thomas Schippers, cond. CL 3653 (S). Dec., 1965

ARGO

BRITTEN: *Part Songs*. Louis Halsey and the Elizabethan Singers; Wilfred Parry, piano. ZRG 5424 (S). Nov., 1965

HANDEL: *Concerti for Wind and Strings, Op. 3*. Neville Marriner and the Academy of St. Martin-in-the-Fields. ZRG 5400 (S). Nov., 1965

SING JOYFULLY. Anthems sung by the Choir of St. Michael's College, Tenbury, Lucian Nethsingha, cond. ZRG 5423 (S). Feb., 1966

SONGS FOR CHILDREN. Mary Rowland, Pat Shaw, James Blades, Joan Rimmer. ZDA 32 (S). Feb., 1966

CAPITOL

GREATEST BAND IN THE LAND. The Goldman Band, Richard Franko Goldman, cond. Works by Billings, Hewitt, Reinagle, Holloway, Brown, Foster, Gould, Grafulla, Sousa, Herbert and Meacham. SP 8631 (S). June, 1966

HUMPERDINCK: *Hansel and Gretel*. Kern, Neville, Hunter, Herincx, Howard, Robinson, Eddy; Sadler's Wells Orch. and Cho., Mario Bernardi, cond. SGBO 7256 (S). Jan., 1966

COLUMBIA

HAROLD SINGS ARLEN. OS-2920; OL-6520. June, 1966

MARLENE DIETRICH IN LONDON. OS 2830 (S). Jan., 1966

JEROME KERN REVISITED. Arranged and conducted by Norman Paris. OS 2840 (S). Jan., 1966

SCHUBERT: *String Quintet, Op. 163*. Budapest String Quartet with Benar Heifetz, cellist. MS 6536 (S). Jan., 1966

COMPOSERS RECORDINGS, INC.

GORDON BINKERD: *Sonata for Piano*. Stanley Fletcher, piano. **ERNST BACON:** *Sonata for Cello and Piano*. Bernard Greenhouse, cello; Menahem Pressler, piano. CRI 201 (M). Jan., 1966

GENE GUTCHE: *Fifth Symphony for Strings, Op. 34*. Cincinnati Symphony Orch., Max Rudolf, cond. **JOHN LA MONTAINE:** *Concerto for Piano and Orchestra, Op. 9*. Karen Keys, piano; Oklahoma City Symphony Orch., Guy Fraser Harrison, cond. CRI SD 189 (S). Jan., 1966

HERBERT HAUFRECHT: *Symphony for Brass & Tympani*. Brass Ensemble Society of New York, Simon Karasick, cond. **WALTER MOURANT:** *Aria for Orchestra, "Harper's Ferry, W. Va."* Hamburg Symphony, Frederic Balazs, cond. CRI 192 (S & M). Oct., 1965

IVES: *Robert Browning Overture* (1911). **BEESON:** *Symphony No. 1 in A* (1959). Polish National Radio Orch., William Strickland, cond. CRI 196. March, 1966

NED ROREM: *Poems of Love and the Rain*. Regina Sarfaty, mezzo-soprano; Ned Rorem, pianist. **Piano Sonata No. 2.** Julius Katchen, pianist. CRI 202. Feb., 1966

ROGER SESSIONS: *Piano Sonata No. 1* (1930). Robert Helps, pianist.

WILLIAM MAYER: *Piano Sonata* (1960). William Masselos, pianist. CRI 198. Feb., 1966

SIEGMEISTER: *Symphony No. 3*. Oslo Philharmonic, Elie Siegmeister, cond. **MAYER:** *Overture for an American*. London Philharmonic, Russell Stanger, cond.; *Essay for Brass and Winds*. N. Y. Brass and Woodwind Ensemble, Emanuel Balaban, cond.; *Country Fair*, Robert Nagel Brass Trio. CRI 185 (M & S). Nov., 1965

SING UNTO THE LORD: *Choral Music for Today's Worship*. Mid-America Chorale, John Dexter, dir. CRI 191 (M). Oct., 1965

WEISGALL: *The Tenor* (opera in one act). Cassilly, Cross, Young, Coulter, Ludgin, Kuhn; Vienna State Opera Orch., Herbert Grossman, cond. CRI 197 (mono only). Oct., 1965

DECCA

BACH: *The Well-tempered Clavier, Bk. 1*. Rosalyn Tureck. DL 710120-2 (S). April, 1966

DVORAK: *Serenade in E Major, Op. 22*. **MOZART:** *Divertimento in D Major, K. 136*. Princeton Chamber Orch., Nicholas Harsanyi, cond. DL 710109 (S). Nov. 1965

HAYDN: *The Creation*. Raskin, McCollum, Watson; Musica Aeterna Orch. and Cho., Frederic Waldman, cond. DXSA 7191 (S). Nov., 1965

HAYDN: *Symphony No. 57 in D Major; Symphony No. 86 in D Major*. Cincinnati Symphony Orch., Max Rudolf, cond. DL 710107 (S). 1965 Anthology.

TANSMAN: *Suite in Moldo Polonico*. **MOMPOU:** *Suite Compostelana*. Andrés Segovia, guitarist. DL 710112 (S). Oct., 1965

DESTO

HILDE SOMER PLAYS KEYBOARD MASTERPIECES OF LATIN AMERICA. Music by Castro, Chavez, Ginastera, Revueltas and Villa-Lobos. 6426 (S). May, 1966

DEUTSCHE GRAMMOPHON

STRAUSS: *Daphne*. Gueden, Wunderlich, King, Schoeffler, Little, Streich. Vienna Symphony Orch.; Vienna State Opera Cho., Karl Boehm, cond. DGG 138 956/57 (S). Oct., 1965

DOVER

PURCELL: *Trio Sonatas*. Giorgio Ciompi and Werner Torkanowsky, violins; George Koutzen, cello; Herman Chessid, harpsichord. HCR-5224(M). Jan., 1966

SCHUMANN: *Novelletten, Op. 21*. Beveridge Webster, pianist. HCR-5239 (M). Oct., 1965

TELEMANN: *Four Sonatas for Flute and Continuo*. Samuel Baron, flute; Alexander Kouguell, cello; Robert Conant, harpsichord. HCR-ST-7004 (S). March, 1966

WEBER: *Concerti for Clarinet and Orchestra—No. 1 in F Minor, Op. 73; No. 2 in E Flat Major, Op. 74*. Alois Heine, clarinet; Salzburg Mozarteum Orch., Paul Walter, cond. HCR-5246. May, 1966

ENCHANTÉ

LEON STEIN; EDVARD MORITZ: *Quintets for Saxophone and Strings*. Cecil Leeson and the Lyric Arts String Quartet. ENS-2001 (S). 1965 Anthology.

EPIC

NOTHING THRILLED US HALF AS MUCH: **FRED ASTAIRE.** FLS-15103; FLM-13103. June, 1966

EVEREST

AN AMERICAN TRIPTYCH. Copland: *In the Beginning*. Schuman: *Carols of Death*. Barber: *Reincarnation*. The Gregg Smith Singers. 3129 (S). March, 1966

FOLKWAYS

MUSIC FOR BRASS QUINTET. Selections by Josquin des Prés, Giovanni Gabrieli, Michael East, Bach, Anthony Holborne, Ulysses Kay and Charles Whittenberg. American Brass Quintet. FM 3651 (mono only). June, 1966

L'OISEAU-LYRE

RECITAL FOR STRINGS. Telemann: *Viola Concerto in G Major*. Gabrieli: *Canzona noni toni*. Vivaldi: *Concerto in B Minor, Op. 3, No. 10 for Four Violins*. Handel: *Concerto Grosso, Op. 6, No. 4*. The Academy of St. Martin-in-the-Fields, Neville Marriner, cond. OL 276 (M). Nov., 1965

LONDON

BEETHOVEN: *Complete Music for Wind Band—Quintet for 3 Horns, Oboe & Bassoon; Sextet, Op. 71; Octet, Op. 103; March in B Flat; Rondino*. London Wind Soloists, Jack Brymer, cond. CS 6442 (S). May, 1966

BRITTEN: *Cantata Misericordium; Sinfonia da Requiem*. Pears, Fischer-Dieskau; London Symphony Orch. and Cho., Benjamin Britten, cond. CS 25937 (S). Jan., 1966

BRUCKNER: *Symphony No. 4*. London Symphony Orch., Istvan Kertesz, cond. CS 6480 (S). June, 1966

BRUCKNER: *Symphony No. 9*. Vienna Philharmonic Orch., Zubin Mehta, cond. CS 6462 (S). Feb., 1966

DVORAK: *String Quartet in F Major, Op. 96 ("American"); String Quartet in D Minor, Op. 34*. Janacek Quartet. CS 6394 (S). Feb., 1966

GILBERT & SULLIVAN: *Princess Ida*. Harwood, Sandford, Potter, G. Palmer, Reed, Adams, Raffeld, Cook, C. Palmer, Hood, Masterson; D'Oyly Carte Opera Co., Royal Philharmonic Orch., Sir Malcolm Sargent, cond. OSA 1262 (S). April, 1966

MOZART: Complete Dances and Marches, Vol. 1. Vienna Mozart Ensemble, Willi Boskovsky, cond. CS 6412 (S). 1965 Anthology.

MOZART: Complete Dances and Marches, Vol. 2. Vienna Mozart Ensemble, Willi Boskovsky, cond. CS 6413 (S). Dec., 1965

MOZART: Complete Dances and Marches, Vol. 3. Vienna Mozart Ensemble, Willi Boskovsky, cond. CS 6414 (S). March, 1966

MOZART: Complete Dances and Marches, Vol. 4. Vienna Mozart Ensemble, Willi Boskovsky, cond. CS 6459 (S). May, 1966

MOZART: Duo in G Major, K. 473; Sinfonia Concertante in E Flat Major, K. 364. David and Igor Oistrakh; Moscow Philharmonic Orch., Kyril Kendrashin, cond. CS 6377 (S). Feb., 1966

BIRGIT NILSSON: Songs of Scandinavia (Sibelius, Grieg and Rangstrom). Vienna Opera Orch., Bertil Bokstedt, cond. OS 25942 (S). March, 1966

PROKOFIEV: Stone Flower Ballet. L'Orchestre de la Suisse Romande, Silvio Varviso, cond. CS 6458 (S). May, 1966

ROSSINI: Il Barbiere di Siviglia. Berganza, Benelli, Ausensi, Corena, Ghiaurov, others; Orch. e Coro Rossini di Napoli, Silvio Varviso, cond. OSA 1381 (S). Dec. 1965

SCHUBERT: Sonata, Op. 53; Impromptu, Op. 90, No. 3; Impromptu, Op. 90, No. 4. Clifford Curzon, pianist. CS 6416 (S). Oct., 1965

STRAVINSKY: Renard; Mavra; Scherzo à la Russe. Gerald English, John Mitchinson, tenors; Peter Glossop, Joseph Rouleau, basses (Renard); Joan Carlyle, Kenneth MacDonald, Helen Watts, Monica Sinclair (Mavra); L'Orchestre de la Suisse Romande, Ernest Ansermet, cond. OS 25929 (S). Feb., 1966

JOAN SUTHERLAND: JOY OF CHRISTMAS. Ambrosian Singers; New Philharmonia Orch., Richard Bonyng, cond. OS 25943 (S). Dec., 1965

LOUISVILLE ORCHESTRA FIRST EDITION RECORDS

HARRIS: Symphony No. 5. CRESTON: Corinthians XIII, Op. 82. Louisville Orch., Robert Whitney, cond. LS -655 (S). Jan., 1966

KURKA: Suite from "The Good Soldier Schweik." SURINACH: Symphonic Variations. Louisville Orchestra, Robert Whitney, cond. LS-656 (S). Feb., 1966

PISTON: Symphony No. 5. KRAFT: Concerto Grosso. Louisville Orch., Robert Whitney, cond. LS-653 (S). Nov., 1965

MERCURY

MUSIC OF FRITZ KREISLER. Henryk Szeryng, violinist; Charles Reiner, pianist. MG 50348 (M); SR 90348 (S). Dec., 1965

MURBO

A CHORAL TAPESTRY. Ambrosian Singers, John McCarthy, dir. MLP 6001. March, 1966

JESTER HAIRSTON AND HIS CHORUS. (A Profile of Negro Life in Song.) MLP 6000 (S). 1965 Anthology

NONESUCH

ANTONIO CALDARA: Cantata—Il giuoco del quadriglio; Madrigal—Vola il tempo; Bass solo cantata—Che dite, o miei pensieri?; 4 Canons. Soloists and instrumentalists of the Societa Cameristica di Lugano, Edwin Loehrer, cond. H-71103 (S). April, 1966

FOUR CENTURIES OF MUSIC FOR THE HARP. C.P.E. Bach, Handel, Dussek, Naderman, de Cabezón, F. F. Palero, L. R. De Ribayaz. Marie-Claire Jamet, harpist. H-71098 (S). March, 1966

FRANZ DANZI: Three Woodwind Quintets—Op. 56, No. 1; Op. 67, No. 2. The New York Woodwind Quintet. H-71108 (S). May, 1966

HAYDN: Symphonies No. 39 in G Major; No. 3 in G Major; No. 73 in D Major ("La Chasse"). Little Symphony of London, Leslie Jones, cond. H-71096 (S). June, 1966

MEDELSSOHN: Concerto for Two Pianos and Orchestra in A Flat Major. Marie Jose Billard and Julien Azais, duo-pianists. "The Fair Melusina" Overture. Chamber Orch. of the Saar, Karl Ristenpart, cond. H-71099 (S). May, 1966

MOZART: Divertimento for String Trio in E Flat Major, K. 563. (Trio à Cordes Français). H-71102 (S). May, 1966

MASTER WORKS FOR THE ORGAN. Vol. I. North German School. Works by Buxtehude, Tunder, Bruhns, Kneller, Hanff, Weckmann, Böhm, Bruckhorst, Jorgen Ernst Hansen, organist. H-71100 (S). June, 1966

MASTER WORKS FOR THE ORGAN. Vol. II. North German School. Works by Böhm, Reincken, Schieferdecker, Erich, Lubeck, Leiding, Telemann, Bruhns. Jorgen Ernst Hansen, organist. H-71105 (S). June, 1966

MASTER WORKS FOR THE ORGAN. Vol. III. The North German followers of Sweelinck. Works by Sweelinck, Schildt, Praetorius, Hasse, Strunk, Olter, Scheidemann, Decker. Jorgen Ernst Hansen, organist. H-71110 (S). June, 1966

THE PENNYWHISTLERS. Folksongs of Eastern Europe. H-72007 (S). May, 1966

RENAISSANCE VOCAL MUSIC. English and Italian madrigals, French chansons, German lieder. Various European choruses. H-71097 (S).

RCA VICTOR

AN EVENING WITH BELAFONTE/MOUSKOURI. LPM/LSP 3415. March, 1966

AT EASE—LISTEN! Paul Lavalle and the Band of America. Motion Picture Themes on the March. LSP-3304 (S). Nov., 1965

BACH: The Six Brandenburg Concerti. The Southwest German Chamber Orch., Friedrich Tilegant, cond. LSC-7038 (S). Nov., 1965

BARTOK: Violin Concerto No. 2. STRAVINSKY: Violin Concerto. Joseph Silverstein, violin; Boston Symphony Orch., Erich Leinsdorf, cond. LSC 2852. Feb., 1966

BEETHOVEN: Diabelli Variations. John Browning, pianist. LSC-2877 (S). June, 1966

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June, 1966

BEETHOVEN: Symphony No. 4. London Symphony Orch., Pierre Monteux, cond. **WAGNER: Siegfried Idyll.** San Francisco Symphony Orch., Pierre Monteux, cond. VICS-1102 (S). Oct., 1965

BRAHMS: Sonata No. 3, Op. 108. Jascha Heifetz, violin; William Kapell, piano. **SINDING: Suite, Op. 10.** Jascha Heifetz; Los Angeles Philharmonic Orch. LM 2836 (M). Oct., 1965

JULIAN BREEM IN CONCERT: Lute music by Dowland and Byrd. Six lute songs by Dowland. Peter Pears, tenor. LSC-2819 (S). Nov., 1965

THE BUDAPEST CHILDREN'S CHOIR AT CARNEGIE HALL. Choral Music of the Seasons. Valeria Botka and Dr. Laszlo Czanyi, directors. LSC-2861 (S). March, 1966

CHRISTMAS MUSIC OF THE BAROQUE: Buxtehude, Pachelbel, Sacher, Schlick, Daquin, J. S. Bach. Carl Weinrich, organist. LSC-2820 (S). Dec., 1965

COME SHARE MY LIFE: GLENN YARBROUGH. Arranged and conducted by Dave Gates and Perry Botkin, Jr. LSP/LPM-3301. Nov., 1965

DEBUSSY: Preludes, Bks. 1 & 2. Leonard Pennario, pianist. LSC 7036 (S). Feb., 1966

DVORAK: Quartet, Op. 67. WOLF: Italian Serenade. Juilliard String Quartet. LSC-2524 (S). Dec., 1965

DE FALLA: Seven Popular Spanish Songs and songs by Granados, Nin, Obradors, Montsalvatge and Turina. Shirley Verrett, mezzo-soprano; Charles Wadsworth, piano. LSC-2776 (S). Nov., 1965

THE FIRST INTERNATIONAL UNIVERSITY CHORAL FESTIVAL (Live from Philharmonic Hall). 2 records. LSC-7043 (S). June, 1966

EMIL GILELS: Shostakovich: Sonata No. 2. Bach: French Suite No. 5. LSC-2868 (S). May, 1966

HAYDN: "Theresien" Mass. Vienna Boys Choir; Vienna Konzerthaus Chamber Orch., Ferdinand Grossmann, cond. The solo quartet consists of a boy soprano, a boy alto, Kurt Equiluz, tenor, and Alois Buchbauer, bass. LSC-2854 (S). March, 1966

HEIFETZ-PIATIGORSKY CONCERTS: LEONARD PENNARIO and GUESTS.

Arensky: Trio in D Minor. Vivaldi: Concerto for Violin and Cello in B Flat. Martinu: Duo for Violin and Cello. LSC-2867 (S). May, 1966

HEIFETZ. Strauss: Sonata in E Flat, with Brooks Smith, pianist. Spohr: Concerto No. 8, with RCA Victor Orch., Izler Solomon, cond. **Tchaikovsky: Sérénade Mélancolique,** with Los Angeles Philharmonic Orch., Alfred Wallenstein, cond. LM 2860 (M). March, 1966

KODALY: Suite from Háry János; Variations on a Hungarian Folk Song, "The Peacock." Boston Symphony Orch., Erich Leinsdorf, cond. LSC-2859 (S). March, 1966

THE LIMELITERS' LONDON CONCERT. LSP-2907 (S). Nov., 1965

MIRIAM MAKEBA. Makeba Sings. LSP-3321 (S). Nov., 1965

MUSIC FOR VOICE AND GUITAR. Peter Pears, tenor; Julian Bream, guitar. LSC-2718 (S). Nov., 1965

PIATIGORSKY-FIRKUSNY. Prokofiev and Chopin Sonatas for Cello and Piano. LSC-2875 (S). May, 1966

THE "POPS" GOES COUNTRY. Chet Atkins; Boston Pops Orch., Arthur Fiedler, cond. LSC-2870. June, 1966

PRESENTING MONTERRAT CABALLÉ. Selections by Bellini and Donizetti. Orch. and Cho. conducted by Carlo Fejice Cillario. LSC 2862 (S). March, 1966

PROKOFIEV: Symphony No. 6. Boston Symphony Orch., Erich Leinsdorf, cond., LSC-2834 (S). Dec., 1965

RESPIGHI: Feste Romane. STRAUSS: Don Juan. Los Angeles Philharmonic, Zubin Mehta, cond. LSC-2816 (S). Feb., 1966

RODGERS & HAMMERSTEIN: Carousel. John Raitt and the Original Cast of the Music Theater of Lincoln Center. LSO-1114 (S). Nov., 1965

THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD (selections). Dick Schory. LSP-3394 (S). 1965 Anthology.

ARTUR RUBINSTEIN. Liszt: Sonata in B Minor. Schubert: "Wanderer" Fantasy. LSC-2871 (S). June, 1966

THE SYMPHONIES OF FRANZ SCHUBERT; THE ITALIAN OVERTURES. Orch. of Naples, Denis Vaughan, cond. LSC-6709 (S). Dec., 1965

SHOSTAKOVICH: Symphony No. 5, London Symphony Orch., André Previn, cond. LSC 2866 (S). May, 1966

STAVINSKY: Symphony of Psalms. POULENC: Gloria. Saramae Endich, soprano; Robert Shaw Chorale; RCA Victor Symphony Orch., Robert Shaw, cond. LSC-2822 (S). Nov., 1965

VERDI: La Forza del Destino. Price, Tucker, Merrill, Verrett, Tozzi, Flagello; RCA Italiana Opera Orch. and Cho., Thomas Schippers, cond. LSC-6413 (S). Oct., 1965

VERDI: Luisa Miller. Moffo, Bergonzi, MacNeil, Verrett, Tozzi, others; RCA Italiana Opera Orch. and Cho., Fausto Cleva, cond. LSC 6168 (S). Dec., 1965

THE TWO WORLDS OF KURT WEILL—BERLIN AND NEW YORK. Morton Gould and his Orchestra. LSC 2863 (S). April, 1966

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SUPRAPHON

VACLAV TROJAN: Fairy Tales Suite for accordion and orchestra. Milan Blaha; Czechoslovakian Radio Symphony, Alois Klima, cond. **HANS BREHME: Paganiniana. VACLAV TROJAN: Preludium. PAUL CRESTON: Prelude and Dance.** Op. 69. Milan Blaha, accordion. DV 5851 (M). Oct. 1965

TELEFUNKEN

C.P.E. BACH: Symphony in F; Kammermusik. SAWT 9447-B (S). Sept., 1965

BACH: Quodlibet, Canons, Lieder, Chorales, and Keyboard Pieces, 1707-49. Giebel, Gilles, Van t'Hoff, Runge; Anner Bylsma, cello; Gustav Leonhardt, harpsichord and organ; the Leonhardt Consort, SAWT 9457-A (S). Sept., 1965

UNITED ARTISTS

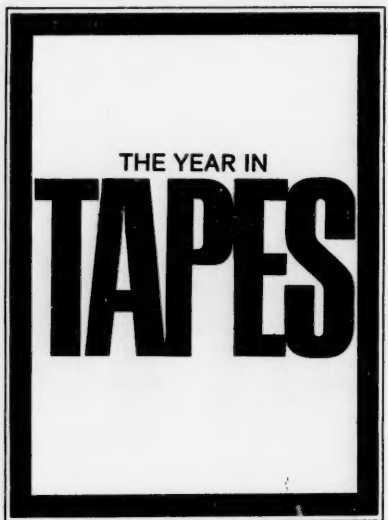
JAN PEERCE: Concert at Carnegie Hall. Allen Rogers, accompanist. UAL 3412. Feb., 1966

WESTMINSTER

BEETHOVEN: Piano Concerto No. 3 in C Minor, Op. 37; Fantasia for Piano, Chorus and Orch., Op. 80. Daniel Barenboim; Vienna State Opera Orch., Vienna Academy Chamber Choir, Laszlo Somogyi, cond. WST 17078 (S).

HAYDN: Symphonies No. 78 and 22. Vienna Radio Orch., Laszlo Somogyi, cond. WST-17095 (S). Sept., 1965

TWENTIETH CENTURY WIND MUSIC. Poulenc: Sextuor. Roussel: Divertissement, Op. 6. Françaix: Quintet. Ibert: Trois Pièces Breves. Vienna Symphony Woodwinds. WST-17097 (S). Oct. 1965



ANGEL

BEETHOVEN; BRAHMS: Violin Concertos. Nathan Milstein; Philharmonia Orch., Erich Leinsdorf and Anatole Fistoulari, conds. Y2S 3664 (S). Jan., 1966

BERLIOZ: The Trojans (highlights). Crespin, Chauvet, others; orch., brass choirs and cho. of Théâtre National de l'Opéra, Georges Prêtre, cond. Y2S 3670 (S). March, 1966

CANTOS DE ESPANA — 20th-CENTURY SPANISH SONGS. Victoria de los Angeles, soprano; Gonzalo Soriano, piano; Paris Conservatoire Orch., Rafael Frúbeck de Burgos, con. Y2S 3673 (S). Dec., 1965

GILBERT & SULLIVAN: The Mikado. Lewis, Evans, Wallace, Morison, Sinclair; Pro Arte Orch., Glyndebourne Cho., Sir Malcolm Sargent, cond. Y2S 3573 (S). March, 1966

MASSENET: Hérodiade and Thaïs (highlights). Crespin, Gorr, Brumaire, Lance, Dens, others; René Duclos Cho.; Orch. du Théâtre National de l'Opéra, Georges Pêtre and Pierre Dervaux, conds. Y2S 3674 (S). March, 1966

MOZART: Horn Concerti—No. 1 in D Major; Nos. 2, 3 & 4 in E Flat Major. Dennis Brain; Philharmonia Orch., Wolfgang Sawallish, cond. **STRAUSS: Horn Concerti—Nos. 1 & 2 in E Flat Major.** Dennis Brain; Philharmonia Orch., Herbert von Karajan, cond. Y2S 3669 (S). Nov., 1965

PUCCINI: *Tosca*. Callas, Bergonzi, Gobbi, others; L'Orchestre de la Société des Concerts du Conservatoire; Choeurs du Théâtre National de l'Opéra, Georges Prêtre, cond. Y2S 3655 (S). 1965 Anthology

WAGNER: *Lohengrin*. Thomas, Grümmer, Fischer-Dieskau, Ludwig, Frick, Wiener; Vienna State Opera Cho.; Vienna Philharmonic Orch., Rudolf Kempe, cond. Y5S 3641 (S). May, 1966

COMMAND

BRAHMS: *Symphony No. 4*. Pittsburgh Symphony Orch., William Steinberg, cond. CMC 11030 (S). March, 1966

DEUTSCHE GRAMMOPHON

BACH: *Musical Offering*. Aurele Nicolet, flute; Otto Buchner, Kurt Gunter, violins; Siegfried Meinecke, viola; Fritz Kiskalt, cello; Hedwig Bilgram and Karl Richter, harpsichords; all under the direction of Mr. Richter. ARC 3220 (S). May, 1966

BERG: *Wozzeck*. Fischer-Dieskau, Lear, Wunderlich, Stolze; Cho. and Orch. of the Deutsche Oper, Berlin, Karl Böhm cond. DGP 8991 (S). March, 1966

BERLIOZ: *Symphonie Fantastique*. Berliner Philharmoniker, Herbert von Karajan, cond. DGC 8964 (S). Jan., 1966

GRACE BUMBRY—VERDI ARIAS. Selections from *Il Trovatore*, *Aida*, *Don Carlo*, *Macbeth*. Orch. of the Deutsche Oper, Berlin, Hans Löwlein, cond. DGC 8987 (S). April, 1966

HANDEL: *12 Concerto Grossi, Op. 6*. Ulrich Grehling, Wolfgang Neining, violins; Hannelore Müller, cello; Eduard Müller, cembalo; Schola Cantorum Basiliensis, August Wenzinger, cond. ARS 3246 (S). Jan., 1966

HOLY RUSSIAN CHORAL MUSIC. Don Cossack Choir, Serge Jaroff, cond. DGC 6457 (S). May, 1966

JANACEK: *Missa Glagolitica*. Lear, Rösse-Majdan, Haefliger, Crass; Bedrich Janacek, organ; Cho. and Orch. of the Bavarian Radio. Rafael Kubelik, cond. DGC 8954 (S). Dec., 1965

MOZART: *Die Zauberflöte*. Lear, Peters, Otto, Wunderlich, Fischer-Dieskau, Hotter, Crass, others; Berliner Philharmoniker; RIAS Kammerchor, Karl Böhm, cond. DGS 8981 (S). Dec., 1965

SCHUMANN: *Cello Concerto*. TCHAIKOVSKY: *Variations on a Rococo Theme*. Mstislav Rostropovich, cellist; Leningrad Philharmonic Orch., Gennadi Rozhdestvensky, cond. DGC 8674 (S). May, 1966

STOCKHAUSEN: *Gesang der Junglinge*; *Kontakte*. Electronic Equipment. DGG 138811 (S). Nov., 1965

RICHARD STRAUSS: *Elektra*. Borkh, Schech, Madeira, Fischer-Dieskau, Uhl; Choir of Dresden State Opera; Saxon State Orch., Dresden, Karl Böhm, cond. DGK 8691 (S). June, 1966

WEBER: *Der Freischütz*. Seefried, Streich, Böhme, Holm, Kuen, Wächter, others; cho. and orch. of Bayerischen Rundfunks, Eugen Jochum, cond. S 8639 (S). Oct., 1965

LONDON

BARTOK: *Dance Suite: Two Portraits, Op. 5*; *Rumanian Dances*. L'Orchestre de la Suisse Romande, Ernest Ansermet, cond. LCL 80157 (S). Sept., 1965

BIZET: *Carmen* (highlights). Resnik, Del Monaco, Sutherland, Krause, others; La Choeur de Grand Théâtre de Genève; L'Orchestre de la Suisse Romande, Thomas Schippers, cond. LOL 90104 (S). Oct., 1965

GILBERT AND SULLIVAN: *The Mikado* (LOL 90099); *H.M.S. Pinafore* (LOL 90103); *The Pirates of Penzance* (LOL 90102), (highlights). D'Oyly Carte Opera Co., New Symphony Orch. of London, Isadore Godfrey, cond. (S). Nov., 1965

MOZART: *Sonata for Two Pianos in D, K. 448*. **SCHUMANN:** *Andante and Variations for Two Pianos, Two Cellos and Horn; Etude in the Form of a Canon, Op. 56, No. 4*. Vladimir Ashkenazy and Malcolm Frager. 80168 (S). Feb., 1966

THE NATIONAL ORCHESTRA OF SPAIN. Raphael Frühbeck de Burgos, cond. LCK 80167 (S). Jan., 1966

PRESENTING MARILYN HORNE in Operatic Arias. Royal Opera House Orch., Covent Garden, Henry Lewis, cond. LOL 90095 (S). Sept., 1965

SIBELIUS: *Symphonies Nos. 1 and 2; Karelia Suite*. Vienna Philharmonic Orch., Lorin Maazel, cond. LCK 80162 (S). Dec., 1965

RICHARD STRAUSS: *Scenes from Der Rosenkavalier*. Crespin, Soederstroem, Gueden, others; Vienna State Opera Cho.; Vienna Philharmonic Orch., Silvio Varviso, cond. LOL 90094 (S). 1965 Anthology

JOAN SUTHERLAND SINGS BELLINI ARIAS. Various choruses and orchestras, conducted by Richard Bonyngne and Francesco Molinari-Pradelli. LOL 90109 (S). Jan., 1966

JOAN SUTHERLAND SINGS HANDEL. Selections from *Alcina*, *Giulio Cesare*, *Samson*, *Messiah*. Various orchestras and conductors. LOL 90110 (S). April, 1966

RENATA TEBALDI OPERATIC RECITAL. The New Philharmonia Orch., Oliviero Di Fabritiis, cond. LOL 90093 (S). Sept., 1965

TCHAIKOVSKY: *Nutcracker Suite, Op. 71a*. **GRIEG:** *Peer Gynt Suite*. Vienna Philharmonic Orch., Herbert von Karajan, cond. LCL 80160 (S). Sept., 1965

VERDI: *Don Carlo*. Tebaldi, Bumbry, Bergonzi, Fischer-Dieskau, Ghiaurov, others; Cho. and Orch. of the Royal Opera House, Covent Garden, George Solti, cond. LOV 90116 (S). June, 1966

WAGNER: *Götterdämmerung*. Nilsson, Windgassen, Neidlinger, Frick, Watson, Fischer-Dieskau, Ludwig, others; Vienna State Opera Cho.; Vienna Philharmonic Orch., George Solti, cond. LOU 90098 (S). Oct., 1965

MERCURY

MOZART: *Piano Concerti No. 20 in D Minor and No. 23 in A Minor; Rondo in A Major, K. 386*. Clara Haskil; Vienna Symphony Orch., Bernhard Paumgartner, cond. STC 90413 (S). Sept., 1965

PHILIPS

ARIEL RAMIREZ: *Misa Criolla; Navidad Nuestra*. Los Fronterizos; Choir of the Basilica del Socorro; Orch., composer conducting. PTC 619 (S). March, 1966

WAGNER: *Parsifal*. Thomas, London, Hotter, Dalis, Neidlinger, others; cho. and orch. of the Bayreuth Festival, Hans Knappertsbusch, cond. PTY 950 (S). Oct., 1965

RCA VICTOR

JOHANN STRAUSS, JR.: *Die Fledermaus*. Wächter, Leigh, Rothenberger, London, Stevens, Konya; Vienna State Opera Orch. and Cho., Oscar Danon, cond. FTC 7004 (S). Nov., 1965

VANGUARD

JOAN BAEZ: *Farewell Angelina*. VTC 1707 (S). March, 1966

MAHLER: *Symphony No. 7*. Utah Symphony Orch., Maurice Abravanel, cond. VTK 1711 (S). May, 1966

NIELSEN: *Symphony No. 4*. The Hallé Orch., Sir John Barbirolli, cond. VTB 1709 (S). April, 1966

PROKOFIEV: *Symphony No. 3; Suite from Pas d'acier*. Utah Symphony Orch., Maurice Abravanel, cond. VTC 1699 (S). Nov., 1965

A SONATA RECITAL BY JOSEPH SZIGETI & BELA BARTOK. Beethoven: *Sonata, Op. 47 (Kreutzer)*. Bartok: *Rhapsody No. 1*. Debussy: *Sonata*. Bartok: *Sonata No. 2*. VTP 1701 (M). Nov., 1965

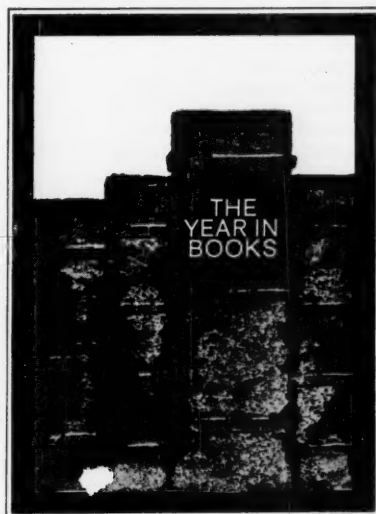
THE SOUND OF FOLK MUSIC, vols. 1 & 2. VTF 1698 (S). Nov., 1965

WARNER BROS.

PETER, PAUL AND MARY: *A Song Will Rise*. 1615 (S). March, 1966

WESTMINSTER

BRITTEN: *Matinées Musicales; Soirées Musicales*. **RESPIGHI:** *Rossiniana*. Vienna State Opera Orch., Robert Zeller, cond. WTC 172 (S). Sept., 1965



ALLYN & BACON, INC. *Music Notation*, by Gardner Read. June, 1966

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The Book of Catholic Worship. Prepared and edited by the Board of Editors of the Liturgical Conference. Imprimatur: Jan. 12, 1966, by Lawrence Cardinal Shehan, D.D., Archbishop of Baltimore, Md. April, 1966
A Manual for Church Musicians. Imprimatur: Lawrence J. Shehan, D.D., Archbishop of Baltimore. Sept. 14, 1964. June, 1966

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Born to Win: Stories, Drawings, Letters, Poems, Songs and Snatches by Woody Guthrie, edited by Robert Shelton. Nov., 1965

Debussy: His Life and Mind, Vol. 2, by Edward Lockspeiser. March, 1966

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Mayor John V. Lindsay, Commencement speaker at the Manhattan School of Music, congratulates the three Harold Bauer Award Winners (l to r): Don A. Ehrlich, Ursula Kwansicka, and Thomas Grubb, as President John Brownlee looks on.

Music in the Classic Period, by Reinhard G. Pauly. Jan., 1966

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WADSWORTH PUBLISHING CO.

Harmony & Melody, Vol. 1, by Elie Siegmeister. Jan., 1966

Kansas N.F.M.C.—1965-66

The State of Kansas, with 29 Colleges and 45 Music Clubs, has presented this year the following operas:

The Mikado, Bethany College, Lindsborg; *The Gypsy Baron*, Bethel College, North Newton; *Amahl and the Night Visitors* and *The Knight Rider*, College of Emporia, Emporia; *The Elixir of Love*, Friends University, Wichita; *The Old Maid and the Thief*, L'incoronazione di Poppea, Kansas State College of Pittsburg, Pittsburg; *Don Giovanni*, Kansas State Teachers College, Emporia; *A Game of Chance*, *The Telephone*,

Sunday Excursion, Southwestern College, Winfield; *Apothecary*, *La Boheme*, Tabor College, Hillsboro; *Portrait of Carrie* (Douglas Moore — World Premiere), University of Kansas, Lawrence; *Midsummer Night's Dream*, Wichita State University, Wichita; *Trial by Jury*, Pratt Junior College, Pratt.

Other colleges in the State have presented excerpts. Nine colleges have established Opera Workshops as part of the curriculum.

Of 45 Music Clubs, 23 had one program devoted to Opera and presented excerpts from: *Aida*, *Faust*, *Manon*, *Samson and Delilah*, *Carmen*, *La Traviata*, *Don Giovanni*, *Desert Song*, *Lucia di Lammermoor*, *Tannhäuser*, *The Consul*, *The Music Man*, *Magic Flute*, *Martha*, *Porgy and Bess*, *The Pirates of Penzance*, *Oliver*, *Fiddler on the Roof*, *Till Eulenspiegel*, *On a Sunday Afternoon*, *Cavalleria Rusticana*, *La Boheme*, *The Telephone*, *This-a-way*, *That-a-way*, *Madame Butterfly*, *Falstaff*, *Dido and Aeneas*, *The Fortune Teller*, *The Birthday*, *Pinafore*, *Down in the Valley*, *Trouble in Tahiti*, *Regina*, *Vanessa*, *West Side Story*.

Ten Communities and Colleges presented the *Messiah* by Handel, the largest being at Lindsborg. Other oratorios presented: *Israel in Egypt* (Handel), Hays College; *The Seasons* (Haydn), Bethel College; *Christmas Oratorio* (Saint-Saëns), Pratt Junior College; *St. Paul* (Mendelssohn), Ottawa University; *The Crucifixion* (Stainer), Manhattan Bible College; *Laud to the Nativity* (Respighi), Sacred Heart College, Wichita; *The Sacred Service* (Bloch), Wichita State University; *Christ in the World* (Noble Cain), Central College, McPherson; *The Holy City* (Gaul), Tabor College; *The Holy City* (Gaul), Independence Community College.

The following compositions of Bach were presented: *Christmas Oratorio*, presented at Baldwin, with the Kansas City Philharmonic; *St. Matthew Passion* at Lindsborg; *St. John Passion*, Bethel College, Newton; *Magnificat*, Kansas State University; *Christmas Oratorio*, St. Mary of the Plains; *Christmas Oratorio*, Southwestern College, Winfield; *St. John Passion*, Tabor College, Hillsboro.

The total number of people involved in Kansas production of opera: Colleges, 570; Music Clubs, 635. College people presenting oratorios, 3,652. Music club members participating in local presentations, 476. — Lucile Bradbridge Davis, State Chairman of Opera, Kansas Federation of Music Clubs. □

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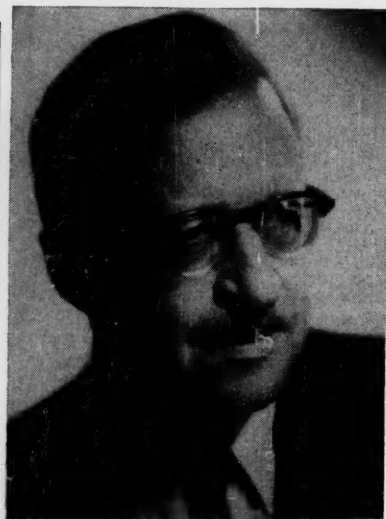
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IN & OUT OF TUNE

BY RALPH LEWANDO.

An open letter to ROLAND HAYES: I greet you with fervent friendship and admiration. For fifty years you have served musical art with devotion and dedication, imbuing with dignity and conviction an interpretative significance that captivated audiences the world over.

Your singing symbolizes the religious fervor of the prophets. All who listen to your mellifluous voice sense the depth of living and the breadth of its meaning. You are a pathfinder, a wayshower, adding immeasurably to the understanding of human endeavor through song.

Your parents were slaves. Your father died when you were 12 and at 15 you got a job in a foundry. "I have died often," you say, thinking of your boyhood: the log cabin, the iron foundry where you worked for 80 cents a day; your work as a field hand, bus boy, waiter, bellhop, office boy. At the foundry you unloaded pig iron, handled scrap iron and, with another man, carried heavy ladles of melted iron to pour into molds. You wore old shoes with no laces so you could kick them off easily when scalding iron spilled. Your feet are scarred where hot iron flakes fell on them. But you stayed on the job to keep your mother and brothers alive, eventually becoming foreman. All this time you studied at night.

As a child you were so shy in school that when asked to stand up and speak a piece, you put your head on your desk and cried. Your early schooling was so fragmentary that at 20 you had to enter the sixth grade. Despite almost insurmountable obstacles you applied for enrollment at Fisk University. After a month's trial to ascertain how studious you were, Fisk accepted you as a special student. For four years you waited on tables to earn your board and lodging.

The Fisk Jubilee Singers asked you to go to Boston with them. Soon you began vocal study there with the eminent

Arthur J. Hubbard, working as a hotel bellhop, then as an office boy for the John Hancock Insurance Company to pay for your lessons. At night you attended classes at the Boston YMCA. Your mother came to live with you when your only "furniture" was a stove. For beds, chairs and tables you used wooden packing boxes and after the rent was paid there was only \$2.50 to spend. You continued studying for over eight years. Through extreme self-denial you saved money to go to New York occasionally and buy a standee ticket for the Metropolitan Opera.

In London you encountered more obstacles—a coal famine when you had rented a hall there for your first concert. While shivering in a bleak hotel room a "command" came to sing before the King and Queen at Buckingham Palace. In your Wigmore Hall recital you were lauded as "a tenor with whom few can compare." In all the musical capitals critics hailed you as a model for their own singers after your lieder recitals and solo appearances with the world's great orchestras.

You have been embraced into the friendship of such notables as Sir Edward Elgar, Lady Astor, Dame Nellie Melba, Frederick Delius, Myra Hess, Roger Quilter, Paderewski, Rachmaninoff, Kreisler, Casals and Rubinstein. You have received many honorary degrees, awards and citations. When you sang for Queen Mother Maria Christina of Spain, she presented you with a magnificent hand-carved chest which is now in your beautiful 10-room home near Boston. It is near the portrait of "Angel Mo," your mother who instilled in you a deep religious conviction.

On stage your characteristic gestures are a devotional clasping of hands and closed eyes as though you were hearing a voice within yourself, seeing only an inner vision. Your head of noble cast, poised and expressive, might be likened to an ancient Roman coin. The lifting of your chin when the song ends speaks volumes. But singing or silent, your gentle personality radiates warmth, humanity, modesty and graciousness. When you sing a song you live it with your entire body. Few singers have your superb manner of communicating the meaning of words behind notes. You are a master of tone production, control, purity and diction and the interpreter par excellence! Your versatile talent is reflected in the singing of your daughter, Afrique.

You are one of only four or five artists with magnetism to pack Carnegie Hall three times a season. The Lord doth provide. Hence you worthily earned \$100,000 a season and sometimes as much as \$12,000 a recital. At 79 your hair is white, your face unlined, your voice soft and your spirit lofty. Still slender and muscular, you keep trim working on your farm near Boston. You feel you are a better singer "for having learned to plow a straight furrow when a boy" and you maintain "my commencement will be when I am 80."

Roland Hayes, voice of song, prince of art, I pay you homage. God bless you! □

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ABOUT THE EDITOR:

Dr. Franklin B. Zimmerman is the author of *Henry Purcell (1659-1695): An Analytical Catalogue of His Music*; and *Henry Purcell (1659-1695): His Life and Times* (both published by Macmillan & Co., Ltd., London.) Dr. Zimmerman received his B.A., M.A., and his Ph.D. in music studies at the University of Southern California. He holds also a B. Litt. from Oxford University, which he attended as a Fulbright Scholar (1953-55). He was a Fellow of the American Council of Learned Societies, 1959-1960. He holds the Harriet Cohen International Music Award, 1960, and many other awards and prizes. Dr. Zimmerman is active himself as a musician and conductor, and is a frequent lecturer and contributor to scholarly reviews and journals. Dr. Zimmerman resides with his family in Hanover, New Hampshire, where he is Professor of Music at Dartmouth College.

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 Miller, BrendaGOR
 Moffo, AnnaCAMI
 Mosher, ElizabethHOF
 Munroe, MaryDIS
 Newton, NormaSTE
 Nickel, MatildaSAR
 Nilsson, BirgitCAMI
 Nixon, Marni
 (see page 110)HA
 Owen, LynnGAR
 Pavek, JanetSEM
 Pender, MartaEM
 Peters, Roberta ...HUR/**DIS
 Pilarczyk, HelgaBAR
 Popp, LuciaCAMI
 Pracht, Mary EllenHOF
 Price, LeontyneCAMI
 Raskin, JudithLUS
 Ribla, GertrudeKAY
 Rigal, DeliaBOO
 Roberto, FrancescaSEM
 Ross, ElinorHUR
 Rothenberger, Anneliese .CAMI
 Sarnoff, DorothyFUL
 Saunders, ArleneDIS
 Savridi, PolynaDIS
 Schauler, EileenLUS
 Schwarzkopf, Elisabeth ..COL
 Sciutti, GraziellaSTE
 Scovotti, JeanetteLUS
 Sena, JoanKAY
 Seymour, JanetWAR
 Shane, RitaJOBS
 Shoshan, ShoshannaBOO

Sighele, MiettaSBC
 Sills, BeverlyLUS
 Stader, MariaDIS
 Stark, MollyFUL
 Steber, EleanorSHA
 Stevenson, DelcinaHA
 Stratas, TeresaCAMI
 Streich, RitaCOL
 Styne, JoanSAL
 Summers, JoanLUS
 Sutherland, JoanCOL
 Tebaldi, RenataCAMI
 Thompson, MarianHOF
 Todd, CarolHA
 Toscano, CarolHOF
 Tucci, GabriellaCAMI
 Tyler, MarilynSOF
 Tyler, VeronicaCAMI
 Valente, BenitaDIS
 Valkki, AnitaCAMI
 Van Dongen, MariaSEM
 Varnay, AstridBAR
 Venora, LeeBAR
 Vishnevskaya, Galina ...HUR
 Walters, JeannetteCAMI
 Warenskjold, Dorothy ..CAMI
 Watson, ClaireSOF
 Weathers, FeliciaCAMI
 Willauer, Marguerite ...LUS
 Witkowska, NadjaHOF
 Wyckoff, Lou AnnHOF
 Yarick, DorisCAMI
 Yeend, FrancesCAMI
 Zambrana, Margarita ...SAR

MEZZO-SOPRANOS

Allen, BettyCAMI
 Arkhipova, IrinaHUR
 Baker, JanetHUR
 Berganza, TeresaCAMI
 Berse, EllenFUL
 Bible, FrancesCAMI
 Blum, MargotHA
 Bonazzi, Elaine
 (see page 107)FRI
 Bumbry, GraceHUR
 Burgess, MaryEM
 Carron, RuthSAR

Casei, NeddaSTE
 Cornell, GwynnSTE
 Dalis, IreneCAMI
 De Carlo, RitaSAR
 Dunn, MignonSAR
 Elias, RosalindCAMI
 Evans, EdithSEM
 Genovese, JuneGAR
 Gorr, RitaCAMI
 Greenspon, MurielGAR
 Grillo, JoannSEM
 Hoffman, GraceCOL
 Hudson, JennyREE
 Kieffer, DeborahREE
 Kleinman, MarlenaDIS
 Kobart, RuthLUS
 Kraft, JeanLUS
 Kriesse, GladysSAL
 Lane, GloriaLUS
 Levko, ValentinaHUR
 Love, ShirleyHOF
 Ludwig, ChristaCOL
 Martell, MariaSAL
 MacKay, MargeryHA
 Miller, Mildred ...CAMI/**DIS
 Ogg, JanetteMEL
 Pappas, YannulaKAY
 Pegors, HarrietteSEM
 Pospis, RuzaSTE
 Rankin, NellMEY
 Resnik, ReginaSTE
 Reynolds, EvelynFRI
 Roggero, MargaretSBC
 Sarfaty, ReginaJOBS
 Simon, JoannaDIS
 Stanford, CarolynAND
 Smith, CarolDIS
 Stevens, RiseCAMI
 Thebom, BlancheSEM
 Tourel, JennieBAR
 Troyanos, TatianaLUS
 Tyner, EstelleNAT
 Vanni, HelenCAMI
 Verrett, ShirleyBAR
 Ward, CeciliaLUS
 Warfield, SandraJOBS
 Williams, NancySCO

Wolff, BeverlyCAMI

CONTRALTOS

Alberts, EuniceSBC
 Armstrong, LouiseHOF
 Chookasian, LiliCAMI
 Cole, DorothyCOL
 Davenport, MarySBC
 Davis, GeorgiaSBC
 Forrester, MaureenCAMI
 George, Edna MaeHOF
 Kopleff, FlorenceCAMI
 Kramarich, IreneMEY
 Madeira, Jean
 (see page 87)BAR
 Parker, LouiseJOBS/**DIS
 Turner, ClaramaeLUS

TENORS

Alexander, JohnCAMI
 Alva, LuigiCOL
 Anthony, CharlesLUS
 Barkin, JacobLUS
 Barrera, CarlosFIS
 Bennett, RobertSTE
 Beirer, HansSEM
 Billengren, LarsSEM
 Bjoerling, RolfMO
 Bressler, CharlesJOBS
 Bullard, GeneHOF
 Campbell, NorvelSTE
 Campora, GiuseppeSEM
 Carelli, GaborGOR
 Carringer, WalterCOL
 Cassilly, Richard
 (see page 88)BAR
 Cecchele, Gianfranco ...CAMI
 Conrad, RichardCA
 Consiglio, GiovanniSAL
 Cordy, HenryMEY
 Craig, JohnCAMI
 Crain, JonCAMI
 Cunningham, DavisLUS
 Dembaugh, WilliamLUS
 Deis, JeanSEM
 DeVoll, RayKAY
 Diard, WilliamGEW
 Dickie, MurrayBAR

Di Virgilio, NicholasBAR
 Dodds, DavidAR
 Dupree, WilliamSEM
 Duval, Pierre
 (see page 129)SAR
 Fleta, PierreSTE
 Fried, HowardLUS
 Gafni, MiklosSBC/*LUS
 Gartside, RobertBAR
 Gedda, NicolaiCAMI
 Graham, ArthurSAR
 Grant, DaleSAR
 Gismondo, GiuseppeCAMI
 Greene, WilliamDIS
 Haefliger, ErnstCOL
 Harris, LowellSCO
 Johns, WilliamSCO
 Kaschel, JaroslavSEM
 King, JamesDIS
 Kolk, Stanley
 (see inside front cover)....DIS
 Konya, SandorCAMI
 Kraus, AlfredoCAMI
 Kraus, HerbertHOF
 Labo, Flaviano
 (see page 100)FLA
 Lachona, ChrisHA
 Lampi, MauroLUS
 Lewis, RichardBAR
 Lewis, WilliamSOF
 Litten, JackDIS
 Lloyd, DavidCAMI
 Lo Monaco, JerryLUS
 May, CharlesSAL
 Mayer, FrederickGOR
 McCollum, JohnCAMI
 McCracken, JamesJOBS
 Mehrlinger, Erno
 (see page 101)FLA
 Mitchell, LawrenceSTE
 Montal, AndreCOL
 Morell, BarryCAMI
 Moulson, JohnCOL
 Moulson, RobertDIS
 Nagy, RobertDIS
 Nason, HenryFRI
 Oberlin, RussellCOL

O'Leary, ThomasSEM
 Olsen, CarlSEM
 Oncina, Juan
 (see page 102)FLA
 Paige, NormanSTE
 Parisi, TomREE
 Pearce, JanHUR/*DIS
 Poleri, DavidSBC
 Pordum, HerbertGAR
 Porretta, FrankLUS
 Posseur, AndreGAR
 Prevedi, BrunoCAMI
 Raimondi, GianniCAMI
 Robinson, RichardHA
 Roden, JacobLUS
 Roney, LouisLUS
 Russell, DonREE
 Savelli, GianniSAR
 Savoldi, Lino
 (see page 103)FLA
 Schwabacher, JamesDIS
 Shirley, George *HOF/+**SUM
 Siena, JeroldHOF
 Simoneau, LeopoldCAMI
 Sopher, JosephSEM
 Stern, BlakeFRI
 Stewart, JohnREE
 Sullivan, BrianCAMI
 Tagliavini, FerruccioMEY
 Traxel, JosefKAY
 Tucker, RichardCAMI
 Usunov, DimiterSEM
 Valletti, CesareHUR
 Vellucci, LuigiLUS
 Verreau, RichardCAMI
 Vickers, JonSTE
 Wainner, JamesSCO
 Wilson, JamesSCO
 Young, AlexanderSUM

TENOR-BUFFOS

Schmor, RobertHOF
 Wohlfahrt, ErwinSTE

COUNTER-TENORS

Deller, AlfredAND
 Oberlin, RussellCOL
 Terry, AlexanderREE

BARITONES

Allen, RichardSCO
 Bacquier, GabrielCAMI
 Barker, SeanSCO
 Beck, WilliamLUS
 Belfort, MarcGAR
 Berry, WalterCOL
 Bertolino, ErcoleFIS
 Billings, JamesSEM
 Binder, PeterDIS
 Bottcher, RonSEM
 Braun, VictorHOM
 Cassel, WalterCAMI
 Christopher, RussellHOF
 Clatworthy, DavidDIS
 Colzani, AnselmoCAMI
 Cossa, DominicHOF
 Covington, WilliamSCO
 Dooley, William
 (see page 104FLA
 Dunlap, JohnDIS
 Evans, GeraintCOL
 Farrow, NormanFRI
 Fazah, AdibREE
 Fischer-Dieskau, Dietrich..COL
 Frankenberger, Robert ...SEM
 Fredricks, RichardLUS
 Gorin, IgorCAMI/**DIS
 Grant, DaleSAR
 Gregori, RobertHOF
 Guarrera, FrankCAMI
 Guinn, LeslieSBC
 Herbert, RalphLUS
 Holgate, RonaldSCO
 Holmes, EugenePIT
 Justus, WilliamSEM
 Kerns, RobertCAMI
 Krause, TomCAMI
 Lewy, ThomasFRI
 London, GeorgeCAMI
 Ludgin, ChesterLUS
 McCullough, OscarWAR
 MacNeil, CornellCAMI
 Maero, PhilipSAL
 Marsh, CalvinGAR
 Massard, RobertSEM
 McFerrin, RobertHA

Meredith, MorleyBAR
 Merrill, RobertCAMI
 Metcalf, WilliamDIS
 Miller, NivenEM
 Milnes, SherrillBAR
 Mittlemann, NormanSUM
 Mosley, RobertFRI
 Myers, GordonEM
 Patrick, JulianHOF
 Polakoff, AbeDIS
 Prey, HermannCOL
 Quilico, LouisCAMI
 Rayson, BenjaminLUS
 Reardon, JohnHOF
 Reitan, RoaldKAY
 Riggins, NormanSAR
 Schiotz, AkselKAY
 Schwartzman, Seymour ...LUS
 Sereni, MarioSEM
 Shaffer, ArthurSTE
 Shirley-Quirk, JohnHUR
 Sordello, EnzoSAR
 Souzay, GerardCAMI
 Stewart, ThomasJOBS
 Torigi, RichardLUS
 Tuthill, BruceHA
 Ukena, PaulLUS
 Uppman, TheodorCAMI
 Van Way, NolanDIS
 Walker, WilliamJOBS

BASSES & BASS-BARITONES

Beattie, HerbertLUS
 Bell, DonaldHOM
 Beni, GimiSCO
 Berberian, AraBAR
 Boatwright, McHenryEM
 Brice, EugeneGOR
 Cass, LeeHOF
 Cava, CarloCOL
 Christoff, BorisSEM
 Cross, RichardCAMI
 Davidson, Lawrence
 (see page 130)SAR
 Davison, JackREE
 Densen, IrwinMEY

Diaz, JustinoHOF
 Edelmann, OttoHOF
 Ernster, DezzoLUS
 Falk, RobertSAR
 Flagello, EzioSAR
 Foldi, AndrewFRI
 Gaynes, GeorgeHOF
 Ghiaurov, NicolaiCAMI
 Gibson, GeorgeHA
 Giuselev, NicolaiCAMI
 Hecht, JoshuaLUS
 Gramm, DonaldCAMI
 Hickfang, PaulMEL
 Hines, JeromeHUR
 Hoekman, GuusSEM
 Jones, FredGOR
 Karlsrud, EdmondMEN
 Langdon, MichaelDIS
 Malas, SpiroHOF
 Michalski, RaymondSEM
 Moscona, NicolaMEY
 Paul, Thomas
 (see page 111)HOF
 Petrov, IvanBAR
 Reh fuss, HeinzDIS
 Salvador, JosephSAL
 Schoeffler, PaulSEM
 Scott, NormanGOR
 Sgarro, LouisSAR
 Siepi, CesareCAMI
 Smith, KennethCAMI
 Smith, MalcolmDIS
 Sze, Yi-KweiCAMI
 Talvela, MarttiMO
 Treigle, NormanLUS
 Van Ginkel, PeterSEM
 Voketaitis, ArnoldLUS
 Ward, DavidCOL
 Warfield, William ..CAMI/GOO
 West, JohnDIS
 Wildermann, WilliamMEY
 Wolff, WilliamSOF
 Yahia, MinoHOF

VOCAL—JOINT RECITALS

Aliani, Gloria/
 Diard, WilliamGEW

Archer, Frances/
 Gile, BeverlyCAMI
 Cross, Richard/
 Yarick, DorisCAMI
 In Operetta TimeCRA
 Ludwig, Christa/
 Berry, WalterCOL

VOCAL ENSEMBLES

Abbey SingersJOBS
 California Opera Sextet...HA
 Deller ConsortAND
 Feis EireannMOR
 Golden Curtain Quartet..CAMI
 Liebeslieder Waltzes ...CAMI
 Manhattan Melodaires ...GOR
 Metropolitan Pops Choir..GOR
 McFerrin's, Robert
 Californians (Quartet) ..HA
 Men of SongMEN
 New York SextetMEN
 Opera Festival Sextette...BOO
 Riverside SingersSUM
 Serenaders Male Quartet..CRA
 Trinidad's La Petite
 MusicaleGEW
 Varel and Bailly Company
 (see page 133)SHA

CHORAL ENSEMBLES

Amor Artis ChoraleSBC
 Bach Aria GroupBAR
 Budapest Children's Choir JOBS
 Camerata SingersKEA
 Columbus Boy ChoirCAMI
 Coro Polifonico Di Roma.CAMI
 De Paur ChorusCAMI
 Helsinki University
 ChorusCAMI
 International Singers ...FUL
 Il Coro Folcoristico
 Di MilanoALL
 Japanese Women's Choir..AND
 Krakow Choir and
 OrchestraBAR
 Luboff, Norman Choir ...ALL
 Metropolitan Pops Choir..GOR

Netherlands Chamber

ChoirCOL
New York Pro Musica ...CAMI
Obernkirchen Children's
ChoirCAMI
Shaw, Robert Chorale
and OrchestraCAMI
Singing Boys of Monterrey
(see page 132)SHA
Smith, Gregg SingersALL
Stockholm University
ChorusCAMI
Texas Boys ChoirBAR
Theatre MenCRA
Tucson Arizona Boys Chorus
(see page 133)SHA
Ukrainian Bandurist
ChorusCRA
Vienna Choir BoysHUR
Wagner, Roger Chorale ..HUR
Westminster ChoirCAMI

OPERAS

Amato Opera
CompanyFUL
Boston Opera Players ...SEM
Cramer's Opera Festival..CRA
D'Oyly Carte Opera
CompanyHUR
Goldovsky Grand Opera
TheaterBAR
Little Opera Company....GOR
Menotti, Gian-Carlo
An Evening withMO
Metropolitan Opera
National CompanyHUR
North Shore Opera
CompanyFUL
Pacific West Coast
Opera CompanyHA
Piccolo Opera Company ..JON
Turnau Opera Players ...NAT
Wagner Opera Co., Inc. ...SAL

STAGE DIRECTORS

Flusser, RichardGAR
Herbert, RalphLUS
Lockwood, CarolynREE
West, ChristopherLUS

PIANISTS

Abram, JacquesSHA
Adams, ArmentaSBC
Adams, ElmaGOR
Amada, Kenneth ..SBC/**DIS
Anda, GezaCAMI
Anievas, AgustinSHA
Arrau, ClaudioCAMI
Ashkenazy, VladimirHUR
Bachauer, GinaHUR
Badura-Skoda, PaulSOF
Balsam, ArturAR
Barenboim, DanielHUR
Bar-Illan, DavidCAMI
Bashkirov, DimitriAND
Bean, DavidSBC
Bennette, GeorgeWAR
Bishop, StephenHUR
Block, MichelCAMI
Blumfield, ColemanGEW
Bolet, JorgeCAMI
Brailowsky, Alexander ..CAMI
Brendel, AlfredHOM
Brouw, FransBOO
Browning, JohnBAR
Carlson, JaneKEA
Casadesus, JeanCAMI
Casadesus, RobertCAMI
Cass, RichardCAMI
Cliburn, VanHUR
Copeland, GeorgeWAR
Crochet, EvelyneCOL
Curzon, CliffordJOBS
Darre, Jeanne-MarieSOF
Davis, IvanCAMI
De Larrocha, Alacia ...CAMI
Demus, JoergCAMI
di Bonaventura, Anthony..SBC
Dorfmann, AniaSBC
Entremont, Philippe ...CAMI
Ericourt, DanielSBC
Firkusny, RudolfCAMI
Fischer, Annie,JOBS
Fleisher, LeonCAMI
Foster, SidneyBAR
Frager, MalcolmCAMI
Frank, ClaudeCAMI

Frankl, Peter	HUR	Marsh, Ozan	KAY
Fuschi, Olegna	CAMI	Martins, Joao Carlos	SOF
Gelber, Bruno Leonard	CAMI	Masselos, William	BAR
Gilels, Emil	HUR	Mathis, James	SBC
Glazer, Frank	FRI	Mevorach, Malka	
Godes, Herman	DIS	(see page 114)	IS
Goldsand, Robert	KAY	Michelangeli,	
Gordon, Marcus	HA	Arturo Beneditti	CAMI
Gould, Glenn	HOM	Miranda, Mario	BOO
Graffman, Gary	JOBS/*DIS	Mitchell, Marjorie	DIS
Guralnik, Robert	NAT	Moravec, Ivan	JOBS
Haebler, Ingrid	FRI	Mueller, Robert	SEM
Han, Tong Il	BAR	Nadeau, Roland	CA
Harelson, Paul	WAR	Neely, Marilyn	HA
Hautzig, Walter	SBC	Niiya, Yoshiko	WAR
Hodges, Joanna	KAY	Novaes, Guiomar	BAR
Hollander, Lorin	CAMI	Ogdon, John	JOBS
Holtz, Dolores	NAT	Olshansky, Ludwig	CAMI
Horszowski, Mieczyslaw	COL	Pennario, Leonard	CAMI
Hungerford, Bruce	FRI	Petrov, Nicolai	BAR
Istomin, Eugene	HUR	Pierrat, Francoise	SEM
Iturbi, Amparo	GEW	Pollack, Daniel	STE
Iturbi, Jose	GEW	Pressler, Menahem	SUM
Janis, Byron	HUR	Pritchard, Robert	SBC
Johannesen, Grant	CAMI	Richner, Thomas	GEW
Jones, William Corbett	AND	Richter-Haaser, Hans	CAMI
Kahan, Jose	HO	Rose, Jerome	COL
Kallir, Lilian	FRI	Rosen, Charles	CAMI
Katchen, Julius	CAMI	Rosen, Joel	GOR
Katz, George	KAY	Rosenberger, Carol	
Kempff, Wilhelm	CAMI	(see page 124)	PIT
Kemp, Emme	EM	Rubinstein, Artur	HUR
Kentner, Louis	SEM	Ruiz, Myrna	KAY
Kuerti, Anton	AR	Ruskin, Abbott Lee	JOBS
Krainev, Vladimir	HUR	Sandor, Gyorgy	SBC
Laretei, Kabi	SOF	Schein, Ann	HUR
Lateiner, Jacob	CAMI	Schumacher, Thomas	
Lebow, Howard		(see page 135)	SUM
(see page 116)	KAY	Schwalb, Miklos	EM
Lettvin, Theodore	CAMI	Sebok, Gyorgy	COL
List, Eugene	CAMI/*DIS	Seigel, Jeffrey	GEW
Lowenthal, Jerome	BAR	Serkin, Rudolf	CAMI
Luvisi, Lee	CAMI	Sevilla, Jean-Paul	CAMI
Lympany, Moura	BAR	Shetler, Norman	SOF
Maluczynski, Witold	CAMI	Shirley, Donald	CAMI
Manshardt, Thomas	HA	Simon, Abbey	HUR
Marcus, Adele	MIC	Simonds, Bruce	CA

Slenczynska, RuthSBC
 Smit, LeoFRI
 Sorel, ClaudetteBOO
 Somer, HildeDIS
 Starr, SusanCAMI
 Syracuse, RichardNAT
 Tetley-Kardos, RichardVIN
 Towlen, GaryWAR
 Ts'Ong, FouCAMI
 Tureck, RosalynCAMI
 Turini, RonaldCAMI
 Vasary, TamasCAMI
 Uninsky, AlexanderSBC
 Vintschger, VonJOBS
 Votapek, RalphHUR
 Watts, AndreCAMI
 Webster, BeveridgeFRI
 Wikstrom, IngerBAR
 Wild, EarlSOF
 Wolfe, PaulJOBS
 Zak, YakovHUR

DUO-PIANISTS

Casadesus, Robert and
 GabyCAMI
 Duncan & RehlSEM
 Eden and TamirCAMI
 Ferrante and TeicherMO
 Gold and FizdaleCAMI
 Grunschlag, Toni and Rosi.KAY
 Kohnop, Louis & AidaCRA
 Kontarsky, Alfons and
 AloysAND
 Lang, Judith and Doris ...EM
 Luboshutz and Nemenoff..HUR
 Markowski, Victoria &
 Cedrone, FrankGOR
 Marlowe TwinsCAMI
 The Medleys
 (see page 92)BOO
 Morisset & Bouchard ...CAMI
 Nelson and NealKAP
 Phillips & Renzulli
 (see page 138)TORN
 Rollino & SheftelSOF
 Roman, Josette & Yvette...FRI
 Salvador/SerratosAND

Stecher & HorowitzJOBS
 Teltschik, Alfred and
 HerbertCAMI
 Vronsky and BabinCAMI
 Whittemore and Lowe ..CAMI

ONE PIANO— FOUR HANDS

Badura-Skoda, Paul &
 Demus, JoergHO
 Bencini & Lee
 (see page 118)MEL
 Duncan & RehlSEM
 Grunschlag, Toni and Rosi.KAY
 Markowski, Victoria &
 Cedrone, FrankGOR
 Menuhin-RyceCOL
 Rainer Twins
 (see page 108)FRI
 Weekley and Arganbright..SMI

PIANO TRIOS

Alma TrioAND
 Hamden TrioCA
 Piano Trio ItalianoKAY

PIANO QUARTETS

Piano QuartetEM

STRING QUARTETS

Amadeus QuartetAND
 Antioch String Quartet ...NAT
 Bartok QuartetAND
 Beaux-Arts String
 QuartetKEA
 Borodin QuartetAND
 Budapest String Quartet..FRI
 Copenhagen String
 QuartetCAMI
 Curtis String QuartetSBC
 De Pasquale QuartetMO
 Droic QuartetCOL
 Fine Arts QuartetCOL
 Galimir QuartetFRI
 Gramercy String Quartet..GAR
 Guarneri String Quartet ..JOBS

Hungarian QuartetCOL
 Iowa String QuartetKAY
 Janacek QuartetCOL
 Juilliard QuartetCOL
 Koeckert QuartetCOL
 Kroll String QuartetSOF
 LaSalle QuartetAND
 Lenox QuartetBAR
 Loewenguth QuartetSHA
 New Israel Quartet.....COL
 Paganini QuartetCAMI
 Philharmonia QuartetFUL
 Quartetto ItalianoCOL
 Riverdale String Quartet..BOO
 Roth QuartetSBC
 Smetana QuartetAND
 Stockholm Kyndel String
 QuartetKAY

ORGANISTS

Akin, NitaMUR
 Alain, Marie-ClaireMUR
 Anderson, RobertMUR
 Baker, RobertMUR
 Cochereau, PierreBAI
 Coci, ClaireMUR
 Craighead, DavidMUR
 Crozier, CatharineMUR
 Ellsasser, RichardEM
 Ferguson, RayMUR
 Fox, Virgil
 (see page 139)TOR
 Germani, FernandoMUR
 Hamilton, JeraldMUR
 Hancock, GerreMUR
 Heiller, AntonMUR
 Hokans, HenryBAI
 Jackson, FrancisMUR
 Jeans, SusiMUR
 Jensen, WilmaMUR
 Jones, JoyceTOR
 Kee, PietMUR
 Langlais, JeanMUR
 Leibert, RichardBOO
 McDonald, DonaldMUR
 Markey, GeorgeMUR
 Mason, MarilynMUR
 Newman, AnthonyBAI

Nyquist, RogerBAI
 Peeters, FlorMUR
 Richner, ThomasGEW
 Richter, KarlBAI
 Russell, AlbertBAI
 Schneider, MichaelMUR
 Schreiner, AlexanderMUR
 Swann, FrederickMUR
 Teague, WilliamMUR
 Weaver, JohnMUR
 Westenburg, RichardBAI
 Whitehead, WilliamMUR
 Worth, Ted AlanTOR
 Wunderlich, HeinzMUR

HARPSICHORDISTS

Ahlgrimm, IsoldeAND
 Earle, EugeniaSOF
 Kipnis, IgorFRI
 Kirkpatrick, RalphBAR
 Malcolm, GeorgeHUR
 Marlowe, SylviaSHA
 Puyana, RafaelHUR
 Richter, KarlBAI
 Saxby, JosephHA
 Valenti, FernandoSOF
 Wolfe, PaulJOBS

VIOLINISTS

Accardo, SalvatoreCAMI
 Ashkenasi, ShmuelHUR
 Aubert, HenriEM
 Banat, GabrielGOR
 Behrend, LouiseKEA
 Bonacini, RenatoCOL
 Brink, RobertCA
 Buswell, James Oliver IV..CAMI
 Carlyss, EarlNAT
 Castleman, CharlesJOBS
 Chauveton, MichelGOO
 Elman, MischaSEM/FRI
 Eto, ToshiyaBAR
 Ferras, ChristianCAMI
 Flissler, JoyceSBC
 Francescatti, ZinoCAMI
 Friedman, ErickCAMI
 Fuchs, Joseph
 (see page 89)BAR

Gerle, RobertJOBS
 Gitlis, IvryJOBS
 Glazer, EstherCRA
 Glenn, CarrollCAMI
 Goldberg, SzymonCAMI
 Gotkovsky, NellCOL
 Grumiaux, ArthurDIS
 Hagen, Betty-JeanFRI
 Harth, Sidney

(see page 132)SHA

Kogan, LeonidHUR
 Lack, FredellSBC
 Laredo, JaimeCAMI
 Malfitano, JosephSAL
 Medina, JeannetteCON
 Menuhin, YehudiCAMI
 Milstein, NathanHUR
 Morini, EricaCAMI
 Ovcharov, SaulWAR
 Pasquier, RegisCAMI
 Peinemann, EdithCAMI
 Perlman, ItzhakHUR
 Rabin, MichaelCAMI
 Ravina, OscarFUL
 Reller, AustinCOL
 Ricci, RuggieroBAR
 Rosand, AaronGEW
 Rosenberg, SylviaSOF
 Schoenfeld, AliceHA
 Senofsky, BerlCAMI
 Shapiro, EudiceHA
 Shkolnikova, NelliAND
 Shub, HarryKAY
 Spivakovsky, TossyCAMI
 Steinhardt, ArnoldAR
 Stern, IsaacHUR
 Suk, JosefJOBS
 Szeryng, HenrykHUR
 Tree, MichaelFRI
 Treger, CharlesBAR
 Totenberg, Roman ..SBC/**DIS
 Ushioda, MasukoNAT
 Vaiman, MikhailHUR
 Weldon, Elaine ...SUM/**DIS
 Zeitlin, Zvi

(see page 117) ..KAY/**DIS

VIOLISTS

Doktor, PaulCOL
 Fuchs, LillianKAY
 Gordon, NathanJON
 Trampler, WalterBAR
 Wallfisch, ErnstSUM
 Zaratzian, HarryAR

CELLISTS

Bemke, GregoryWAR
 Davis, DouglasCAMI
 DeKeyser, JoannaHA
 de Saram, RohanHOM
 Domb, DavidGOO
 du Pre, JacquelineHUR
 Everhart, DavidREE
 Fournier, PierreCAMI
 Fallot, GuyFRI
 Garbousova, RayaSHA
 Gendron, MauriceCAMI
 Greenhouse, BernardSUM
 Markevitch, DimitrySBC
 Medlin, CharlesMEL
 Nelsova, ZaraBAR
 Olefsky, PaulSBC
 Parisot, AldoBAR
 Parnas, LeslieHUR
 Piatigorsky, GregorHUR
 Pierrat, SimoneSEM
 Rejto, GaborAND
 Rose, LeonardCAMI
 Schownfeld, EleonoreHA
 Schuster, JosephHA
 Starker, JanosCOL
 Tsutsumi, TsuyoshiCOL

DOUBLE BASSISTS

Karr, Gary
 (see page 109)GEW

HARPISTS

Dilling, MildredSBC
 Goodman, GeraldEM
 Hellman, DaphneBOO
 Longstreth & EscosaBOO

Von Wurtzler, Aristid
(see page 131)SEM
Zabaleta, NicanorAND

GUITARISTS

Bream, JulianHUR
Caponigro, AndrewCA
De Plata, ManitasCAMI
Ghiglia, OscarCOL
Johnson, Per-OlofKAY
Montoya, CarlosMO
Presti and LagoyaHUR
Romero, CeledonioCAMI
The RomerosCAMI
SabicasBAR
Segovia, AndresHUR
Serrano, JuanHUR
Torre, Rey de laBAR
Valdes-Blain, Ronaldo ...GOR
Williams, JohnHUR
Yepes, NarcisoCAMI

FLUTISTS

Baker, JuliusSOF
Baron, SamuelMIC
Monteux, Claude ...SBC/**DIS
Rampal, Jean-PierreCOL

CLARINETISTS

Glazer, DavidFRI
Goodman, BennyAS

FRENCH HORNISTS

Pottle, RalphCA
Ruff, WillieFUL

LUTENISTS

Buetsens, StanleyBOO
Buetsens Lute Trio.....BOO

XYLOPHONISTS

Guttman, IrvingCOL
Hiraoka, YoichiVIN

ACCORDIONISTS

Atlas, AllanEM
Lavelli, TonySMI
Tregellas, PatriciaKAY

HARMONICA PLAYERS

Black, AlanFUL
Sebastian, JohnGEW

INSTRUMENTAL— JOINT RECITALS

Babin, Victor;
Goldberg, SzymonCAMI
Baker, Julius & Earle,
EugeniaSOF
Baller-RejtoAND
Behrend, Louise;
Garvey, DavidKEA
Bemko-NiiyaWAR
Brink/PinkhamCA
Duo Doktor-MenuhinCOL
Duo Rampal-
Veyron-LacroixCOL
Flissler & OlefskySBC
Hautzig & OlefskySBC
Kwong-Kwong, Tung &
Si-Hon, MaCAMI
Neeley, Marilyn &
DeKeyser, JoannaHA
Pierrat SistersSEM
Rabinof, Benno and
SylviaCAMI
Ritter-Allen DuoCRA
Rosen, Joel and Banat,
GabrielGOR
Schneider, Mischa &
Smit, LeoFRI
Wallfisch, DuoSUM

RECORDER

Dolmetsch, CarlHA

INSTRUMENTAL ENSEMBLES

Akron StringsSEM
Albeneri TrioCOL
American Brass Quintet...BOO
Ars Nova TrioBOO
Beaux Arts Trio of
New YorkCAMI

Berkshire QuartetSUM
 Carnegie Wind Quintet...NAT
 Classic TrioWAR
 Contemporary Chamber
 EnsembleMIC
 Dorian QuintetSUM
 Eastman Brass Quintet ...SUM
 Evans, Lee TrioCAMI
 Galimir QuartetFRI
 Greenwich QuartetCAMI
 Hellman, Daphne Trio ...BOO
 Krainis Baroque TrioHO
 Lincoln QuartetGEW
 Manhattan Percussion
 EnsembleGAR
 Melos Ensemble of
 LondonHUR
 Musical Arts TrioCAMI
 New Chamber Quintet ...SUM
 New Sounds From France.GEW
 New York Baroque
 EnsembleNAT
 New York Concert Trio..CAMI
 New York Philharmonic
 OctetVIN
 New York String Sextet..COL
 New York Woodwind
 QuintetBAR
 Nieuw Amsterdam Trio ...MOR
 Pasquier TrioCOL
 Philadelphia Woodwind
 QuintetHO
 Philharmonia TrioBOO
 Quartetto Di RomaCOL
 Quintetto ChigianoCOL
 Schoenfeld, Alice Ensemble.HA
 Wiener SolistenAND
 Tipton, Albert TrioCAMI
 Trio Di BolzanoCOL
 Trio Italiano d'ArchiAND
 Vienna TrioBAR
 Vienna OctetCOL

CHAMBER ENSEMBLES

Alarius Ensembles of
 BrusselsKAY

Balsam-Kroll-Heifetz Trio.COL
 Boston Symphony Chamber
 PlayersJOBS
 Cantilena TrioKAY
 Clarion Wind Quintet ...FRI
 Charles, Teddy and his
 QuintetEM
 Corigliano-Zaratian-
 HermannsFRI
 Die KammermusikerSUM
 Drole QuartetCOL
 Fine Arts QuartetCOL
 Fine Arts Woodwind
 QuintetCA
 Glazer, Frank; Ilmer,
 Irving; Glazer, David ...FRI
 Gotham Baroque
 EnsembleKEA
 Hungarian QuartetCOL
 Iowa String QuartetKAY
 I Solisti VenetiHUR
 Juilliard QuartetCOL
 Koeckert QuartetCOL
 Krainis Baroque TrioSOF
 L'Ensemble Alarius de
 BruxellesKAY
 Manhattan ConsortBOO
 Mannes Brass Ensemble...FUL
 Marlboro TrioFRI/**DIS
 Montgomery, Williams
 Chamber EnsembleVIN
 New Israel QuartetCOL
 New Brass
 QuintetCAMI/**DIS
 New York Chamber
 QuintetVIN
 New York Concert Ensemble
 (see page 125)REE
 New York Jazz Sextet
 (see page 137)SUM
 New York String Sextet...COL
 Pasquier TrioCOL
 Philadelphia Woodwind
 QuintetSOF
 Philharmonic Wind Quintet
 of Los AngelesHA

Quartetto Di RomaCOL
 Quartetto ItalianoCOL
 Quintetto ChigianoCOL
 Sestetto di BolzanoKAY
 Solisti Della Svizzera
 ItalianaVIN
 Stockholm Kyndel String
 QuartetKAY
 Studio Der Fruehen Musik
 (Early Music Quartet) ..COL
 Stuttgart Chamber
 OrchestraCAMI
 Tichman TrioMEN
 Vienna OctetCOL
 Zurich Chamber
 OrchestraCAMI

ORCHESTRAS

Buffalo Philharmonic,
 Lucas FossCAMI
 The Cambridge Festival
 OrchestraCA
 Chamber Symphony of Phila.,
 Anshel BrusilowJOBS
 Chicago Little Symphony
 Thor JohnsonCRA
 Chicago Symphony Orchestra
 Jean MartinomCAMI
 Cleveland Orchestra
 George SzellCAMI
 Detroit Symphony Orchestra
 Sixten EhrlingCAMI
 Esterhazy Orchestra
 David BlumCAMI
 Houston Symphony Orchestra
 John BarbirolliJOBS
 Indianapolis Symphony
 Orchestra, Izler Solomon.PIT
 Longines Symphonette
 Mishe! PiastroGAR
 Minneapolis Symphony
 Orchestra, Stanislaw
 SkrowaczewskiHUR
 Moscow Chamber Orchestra
 Rudolf BarshaiHUR
 Munich Chamber Orchestra,
 Hans StadlmairJOBS

New York Philharmonic
 Leonard BernsteinCAMI
 Orchestra Da Camera
 Accademia Musical
 NapoletanaEM
 Orchestra of America
 Sinfonietta, Richard
 KornBOO
 Philadelphia Orchestra
 Eugene OrmandyCAMI
 Philharmonia Hungarica
 Miltiades CaridisCAMI
 Princeton Chamber Orchestra,
 Nicholas Harsanyi
 (see page 90)BAR
 Stuttgart Chamber Orchestra
 Karl MunchingerCAMI
 Toho Orchestra of Japan CAMI
 Toronto Symphony Orchestra
 Seijo OzawaCAMI
 Virtuosi Di Roma
 Renato FasanoCAMI
 Manhattan Pops Orchestra
 Richard HaymanCAMI
 The Band of America
 Paul LaValleCAMI
 Mantovani Orchestra ...CAMI
 Moscow Philharmonic
 OrchestraHUR
 Norwegian Festival Orchestra
 Oivind FjeldstadJOBS
 Orchestra San Pietro
 Renato RuotoloMOR
 Paris Chamber Orchestra
 Paul KuentzCAMI
 St. Louis Symphony
 Eleazar De Carvalho..CAMI
 Vienna Johann Strauss
 Orchestra, Eduard
 StraussHUR
 Zurich Chamber Orchestra
 Edmond De Stoutz ...CAMI

CONDUCTORS

Abbado, ClaudioHUR
 Abravanel, MauriceHUR
 Allers, FranzDIS

de Almedia, AntonioDIS
 Ansermet, ErnestSCH
 Antonini, AlfredoDIS
 Barbini, ErnestoSEM
 Bass, WarnerFUL
 Bellugi, PieroHUR
 Bloomfield, TheodoreHUR
 Bonyng, RichardCOL
 Boskovsky, WilliCOL
 Boulez, PierreHUR
 Brott, BroisGEW
 Cleva, FaustoLUS
 Comissiona, SergiuAND
 Dorati, AntalHUR
 Einhorn, AvivaKAY
 Farbman, HarryKAY
 Ferencsik, JanosSCH
 Fjeldstad, IvinSCH
 Flagello, NicolasGAR
 Foss, Lukas**DIS
 Gardelli, LambertoLUS
 Gierster, HansKAY
 Giulini, Carlo MariaHUR
 Goldman, Richard Franko .KEA
 Gordon, NathanJON
 Green, JohnHA
 Guadagno, AntonSEM
 Henderson, SkitchMO
 Horenstein, JaschaSEM
 Husa, KarelKAY
 Iturbi, JoseGEW
 Jalas, JussiSCH
 Janigro, AntonioHUR
 Jaroschy, FrancoisSCO
 Kleiber, CarlosCOL
 Kletzki, PaulHUR
 Kondrashin, KirilHUR
 Kurtz, EfreimHUR
 La Selva, VincentFIS
 Lehel, GeorgeSCH
 Maazel, LorinHUR
 Martin, ThomasSEM
 Mayer, ThomasLUS
 Meier, GustavSCO
 Monteux, ClaudeDIS
 Mueller, LeoLUS
 Otvos, GaborSCH

Piaastro, MishelGAR
 Pradelli, Francesco
 MolinariAND/SEM
 Price, PaulGAR
 Rowicki, WitoldHUR
 Rudel, Julius**DIS
 Schippers, Thomas**DIS
 Simon, EricKAY
 Solomon, Izler**DIS
 Solti, GeorgCOL
 Tcherenpnin, AlexanderDIS
 Tonini, AntonioVIN
 Tzipine, GeorgeSCH
 Vandernoot, AndreHUR
 Varviso, SilvioCOL
 Vianello, HugoSEM
 Wallenstein, AlfredHUR
 Watanabe, AkeoHUR
 Waxman, FranzGEW
 Zeller, RobertSCH

BANDS

Royal Highland Fusiliers
 and Highland Games ...HUR
 Goldman Band
 Goldman, Richard
 FrankoKEA

JAZZ ATTRACTIONS

American Jazz Ensemble ..BAR
 Amram, DavidFUL
 Farmer, Art QuartetFUL
 Freeman, StanGEW
 Goodman, Benny and
 OrchestraAS
 Herman, Woody and his
 Concert BandGEW
 Mitchell-Ruff TrioFUL
 New York Jazz Sextet
 (see page 137).....SUM
 Shirley, Don TrioCAMI
 Speas, Chuck and his
 American Jazz Septet ..BOO
 Taylor, CecilFUL
 Weston, RandyFUL
 Williams, Joe TrioAS
 Wyands, Richard Jazz
 TrioSEM

POPULAR ATTRACTIONS

Bailey, Pearl	MO
Bitter End Singers	AS
Boone, Pat	AS
Boston Pops Tour Orchestra	
Fiedler, Arthur	CAMI
Chevalier, Maurice	MO
Duchin, Peter and	
Orchestra	AS
Fields, Gracie	MO
Foster, Phil	AS
Funt, Allen	AS
Godfrey, Arthur	AS
Hildegard	BOO
Keefe, Adam	AS
King Family	AS
Kitt, Eartha	AS
Mackenzie, Gisele	AS
MacRae, Gordon	AS
Melis, Jose Trio	AS
Music of Richard Rodgers	BAR
P. D. Q. Bach	SOF
Peters, Brock	AS
Russell, Anna	AS
Serendipity Singers	AS
Schory, Dick and the Percussion	
Pops Orchestra	
(see page 98)	CRE
Sing Along With Mitch	MO
Smith, Keely	AS
Smothers Brothers	MO
Toliver, Joan	AS
Waring, Fred and the	
Pennsylvanians	
(see pages 122, 123)	MO
The Wellingtons	AS

SPECIAL ATTRACTIONS

Olatunji and His Drums	FUL
The World of Kurt Weill	
with Martha Schlamme	
and Will Holt	CAMI

FOLK SINGERS

American Folk Festival	GEW
The Balladeers	FUL
Beers Family Traditional	GEW
Bibb, Leon	MO
Carlebach, Shlomo	FUL
Cheng, Stephen	GOR
Clauson, William	BOO
DeCormier, Robert Folk	
Singers	CAMI
Dova, Nina	BOO
Duke, Karen	NAT
Dyer-Bennet, Richard	
(see page 136)	SUM
Gene & Francesca	SEM
Folkloristas De Ramon	CAMI
Glass, Dick	FUL
Galzer, Tom	AS
Lafarge, Peter	GEW
Les Feux-Follets	MO
Malkine, Sonja	GOR
Marais & Miranda	SBC
New Lost City Ramblers	GEW
Savig, Sonja	GOR
Schlamme, Martha	CAMI
Sear, Dave	GOR
Solter, Larry	REE
Sylvern, Elka	GOR

DANCE ATTRACTIONS

Alba/Reyes Spanish	
Dance Company	CON
Allegro American Ballet	SBC
American Ballet	
Theatre	CAMI
American Concert Ballet	
Company	BAR
Aviv Theatre of Dance	FUL
Ballet Folklorico of	
Mexico	HUR
Bolshoi Ballet	HUR
Delza, Sophia	GOR
De Leon's, Javier	
"Fiesta Mexicana"	CAMI

First Chamber Dance

Quartet	CAMI
"Four Go Dancing"	CAMI
Gomez, Pilar and Company	BOO
Greco, Jose and Company ..	MO
Hudak, Julia Ballet Company	VIN
Kovach and Rabovsky's Hungarian Ballets Bihari	CAMI
Mata and Hari	MO
Moiseyev Dance Company	HUR
Nagrin, Daniel	BOO
National Ballet of Canada ..	MO
Page, Ruth International Ballet	CAMI
Netherlands Dance Theatre	ALL
Ramirez, Tina	GOR
Royal Ballet	HUR
Royal Winnipeg Ballet ..	HUR
Serrano, Lupe and Douglas, Scott	BAR
Svetlova, Marina Dance Ensemble	SBC
Tanagra Greek Ballet Company	VIN
Taylor, Paul and Dance Company	CON
Teresa Y Su Compania Espanola	EM
Theatre Dance Quartet ..	SEM
Triad	NAT
Ukrainian Dance Company	HUR
Villella, Edward	AS
Walker, Norman Dance Company	SBC
Watanabe, Miyoko	KAY
Western Theatre Ballet of England	GEW

CHOREOGRAPHERS

Aaron, Myrna	REE
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PANTOMIMISTS

American Mime Theatre ..	GEW
Molcho, Samy	CAMI
Prague Pantomime Theatre.	HO

LECTURERS

Adler, Bill	FUL
Allen, Mel	FUL
Alsop, Stewart	CLB
Anderson, Marian	HUR
Biard, Robert W.	FUL
Barrie, Wendy	FUL
Berra, Yogi	FUL
Boldyreff, Constantin ...	CLB
Brothers, Joyce	FUL
Bruce, Lenny	FUL
Capp, Al	FUL
Cassini, Igor	FUL
Crawford, Cheryl	FUL
Da Silva, Howard	FUL
Dichter, Ernest	FUL
Dodd, Thomas J.	FUL
Downes, Edward	SEM
Drummond, Roscoe	CLB
Erschine, Howard	BOO
Feldman, Myer	FUL
Ford, Jesse Hill	CLB
Ford, Whitey	FUL
Foster, Phil	FUL
Frank, Gerold	FUL
Frankenstein, Alfred ...	AND
Fromm, Erich	FUL
Garagiola, Joe	FUL
Gilman, Richard	FUL
Goldman, Richard Franko	KEA
Goldovsky, Boris	CLB
Gorschel, Hon. Alec	CLB
Graham, Virginia	FUL
Grauer, Ben	FUL
Graziano, Rocky	FUL
Greenwald, Harold	FUL
Gregory, Dick	FUL
Grombach, John V.	CLB
Gutman, John	SEM
Harris, Sidney J.	FUL

Henderson, SkitchFUL
 Hentoff, NatFUL
 Hewes, HenryFUL
 Hilsman, RogerCLB
 Hofstadter, RichardFUL
 Hoy, DaveFUL
 Hurst, FannyFUL
 Jones, LeRoiFUL
 Joseph, RichardFUL
 Kamen, MiltFUL
 Keating, KennethFUL
 Kehr, ErnestCLB
 Kelly, AlFUL
 Keyserling, LeonFUL
 Khan, Sir Muhammad
 ZafrullaCLB
 Kissinger, Dr. HenryCLB
 Kolisch, JohnFUL
 Krassner, PaulFUL
 Landis, Jesse RoyceFUL
 Lane, MarkFUL
 Larson, Dr. ArthurCLB
 Lasky, VictorCLB
 Lawrence, RobertFUL
 Levitt, Dr. I. M.CLB
 Lockwood, CarolynREE
 Lodge, George Cabot ...FUL
 Lopez, VincentFUL
 Louis, JoeFUL
 Marin, Gov. Luis Munoz ..CLB
 Mason, JackieFUL
 Meader, VaughnFUL
 Meadows, PaulFUL
 Monica, CorbettFUL
 Morse, WayneFUL
 Mount, Charles Merrill ...CLB
 Newman, EdwinFUL
 O'Doherty, BrianFUL
 O'Neal, FrederickFUL
 Pei, MarioFUL
 Philbrick, HerbertCLB
 Polin, Dr. ClaireWAR
 Pratt, Dr. J. GaitherCLB
 Raymond, JackCLB
 Reasoner, HarryFUL
 Reik, TheodorFUL
 Reston, JamesCLB

Rhine, Dr. J. B.CLB
 Rich, AlanFUL
 Roosevelt, KermitCLB
 Ross, BarneyFUL
 Rosten, NormanFUL
 Roth, AlvinFUL
 Rousseau, TheodoreFUL
 Sarnoff, DorothyFUL
 Schlesinger, Jr., Dr.

ArthurCLB
 Schwab, PeterFUL
 Shaw, ArtieFUL
 Shawn, DickFUL
 Shirley, GeorgeFUL
 Shumlin, HermanFUL
 Sigward, RoderickFUL
 Sinclair, UptonFUL
 Singer, Issac Bashevis....FUL
 Stevens, RiseFUL
 Susskind, DavidFUL
 Thomas, NormanFUL
 Topping, SeymourCLB
 Vorspan, AlbertFUL
 Wager, MichaelFUL
 Wechsler, James A.FUL
 Wagner, FriedelindSEM
 Wendt, Dr. GeraldCLB
 Werner, AlfredFUL
 Williams, MartinFUL
 Woodward, Kenneth L. ...FUL

NARRATORS

Montealegre, FeliciaCAMI
 Terry, AlexanderREE
 Zorina, VeraBAR

THEATRE

Anderson, Dame Judith ...AS
 Bankhead, TallulahAS
 Bristol Old Vic.....HUR
 "Browning Loveletters in
 Dialogue" Nancy
 WickwireFUL
 Cleveland PlayhouseALL
 Compass Improvisational
 TheatreCON

Curtain Time! for Daniel
 HyattBOO
 "Dylan Thomas Growing
 Up" Emlyn Williams ..HUR
 "An Evening With Edgar
 Allen Poe" Nelson
 OlmstedGEW
 "The Bald Soprano" and
 "The Lesson" Eugene
 IonescoGEW
 "Chekhov Sketchbook"
 Joseph BuloffFUL
 "The Human Voice"
 Kim HunterFUL
 "In White America"GIE
 Italian Piccolo Teatro ...SOF
 "Jerico Jim-Crow"FUL
 Kaleidoscope PlayersALL
 March, Fredric and
 Eldridge, FlorenceMO
 Meredith, BurgessMO
 "Mark Twain Tonight"MO
 National Shakespeare
 CompanyALL
 "No Exit"
 Viveca LindforsFUL
 Original Irish Players ...CON
 "A Profile of Holmes"
 William PatersonBOO
 Prague Black Theatre ...SOF
 Rathbone, BasilMO
 Royal Swedish Theatre ...SOF
 Salzburg Marionette
 TheatreGIE
 "Shakespeare Readings"
 John CarradineFUL
 Stockholm Marionettes ...SOF
 Theatre GuildALL
 "The Trojan Women"GIE
 "Voyages" in Poetry &
 Folk SongsBOO
 "The White Rose and the
 Red"BAR
 "Who's Afraid of Virginia
 Woolf"CON

ORCHESTRAS

The following are members of the American Symphony Orchestra League who responded to a questionnaire sent out by ASOL for MUSIC JOURNAL. Numbers preceding the orchestra's classification indicates the approximate number of concerts presented annually. Orchestras identified as "major" have budgets of \$500,000 and over per year; "metropolitan" have annual budgets between \$100,000 and \$500,000 and "community" orchestras have budgets less than \$100,000.

Alabama

Birmingham Symphony Association
 Amerigo Marino, Cond.
 Hal T. Heath, Mgr.
 800 City Hall
 Birmingham, 35209
 (205) 322-5727
 (33-metropolitan)

Birmingham Youth Symphony
 Luis Benejam, Cond.
 P. R. Coulson, Pres.
 526 Valley Road
 Birmingham, 35206
 (205) 833-1398
 (6-metropolitan)

Huntsville Civic Symphony
 Russell Gerhart, Cond.
 Dr. Richard Lester, Pres.
 1032 Bayfield Dr., S. E.
 Huntsville, 35802
 (205) 881-2854
 (8-community)

Mobile Symphony Orchestra
 James Yestadt, Cond.
 Mrs. Frank Powell, Jr., Mgr.
 P. O. Box 1403,
 Mobile, 36601
 (205) 432-4952
 (8-community)

Arizona

Flagstaff Symphony Orchestra
Pat B. Curry, Cond. & Mgr.
Box 122
Flagstaff,
(602) 774-4231
(6-community)

Phoenix Symphony Orchestra
Guy Taylor, Cond.
Douglas Richards, Mgr.
1515 E. Osborn Road
Phoenix, 85014
(602) 264-4754
(40-metropolitan)

Arizona State University
Symphony Orchestra
Eugene P. Lombardi, Cond.
Department of Music
Arizona State University
Tempe, 85281
(602) 966-3430
(community)

Tucson Symphony Orchestra
Frederic Balazs, Cond.
Frederick H. Lowry, Mgr.
2719 East Broadway
Tucson, 85716
(602) 325-3304
(12-community)

University of Arizona Symphony
Henry Johnson, Cond.
Scott Henderson, Mgr.
School of Music
University of Arizona
Tucson, 85721
(602) 624-8181
(8-)

Arkansas

University of Arkansas—Fayetteville
Symphony Orchestra
Marx Pales, Cond.
Music Department
University of Arkansas
Fayetteville, 72701
(501) HI 3-4511
(5-community)

Ft. Smith Symphony Orchestra
Marx Pales, Cond.
Paul L. Guiffre, Pres.
Merchants National Bank Building
Ft. Smith,
(501) SU 3-6181
(5-community)

California

Humboldt State Symphony
Charles Fulkerson, Cond.
Humboldt State College
Arcata, 95521
(707) 822-1771
(4-community)

San Francisco Chamber Orchestra
Adrian Sunshine, Cond.
Edgar J. Braun, Mgr.
907 Keeler Avenue
Berkeley, 94708
(8-)

Monterey County Symphony
Association, Inc.
John Gosling, Cond.
Col. C. H. Du Val, Mgr.
Box 3851
Carmel,
(408) 624-4125
(5-community)

Chico Symphony Orchestra
Simon A. Carfagno, Cond. & Mgr.
Chico State College
Chico, 95927
(916) 343-4411, Ext. 363
(3-community)

University Symphony—University of
California at Davis
Robert Bloch, Cond.
Music Department, University of
California at Davis
Davis,
(916) 753-4011, Ext. 474
(2-community)

Fresno Philharmonic Orchestra
Paul Vermel, Cond.
James Howland, Mgr.
5132 North Palm Avenue
Fresno, 93704
(209) 227-3869
(16-community)

Glendale Symphony Orchestra
Association
Carmen Dragon, Cond.
Mrs. Harold Churchman, Mgr.
201 West Lexington Drive
Glendale, 91203
(213) 241-9413
(10-metropolitan)

La Jolla Civic Orchestra
Peter Nicoloff, Cond.
1006 Torrey Pines Road
La Jolla, 92037
(714) 454-0068
(8-community)

Long Beach Symphony
Lauris Jones, Cond.
Dale Lowery, Mgr.
121 Linden Avenue
Long Beach, 90802
(213) 436-7953
(16-community)

Angel City Symphony Orchestra
Leroy E. Hurte, Cond.
Boris Gorin, Mgr.
4477 W. Adams Blvd.
Los Angeles, 90016
(213) 731-5321
(4-community)

Beverly Hills Symphony Orchestra
Herbert Weiskopf, Cond.
122 N. Gramercy Place
Los Angeles, 90004
(213) HO 5-2783
(7-community)

California Chamber Symphony
Henri Temianka, Cond.
6715 Hollywood Blvd.
Hollywood, 90028
(213) HO 7-3007
(30-metropolitan)

COTA Orchestra
Don Ray, Cond.
Gordon Playman, Mgr.
2512 Laurel Pass
Los Angeles, 90046
(213) 654-2000
(5-community)

Immaculate Heart College Community
Orchestra
Robert Cole, Cond.
Sister Mary Mark, Mgr.
2021 North Western Avenue
Los Angeles, 90027
(213) 462-1301, Ext. 271
(5-community)

Mount St. Mary's College,
Community Orchestra
Dr. Thomas C. Pierson, Cond.
Mount St. Mary's College
12001 Chalon Road
Los Angeles, 90049
(213) 476-2237
(5-community)

The Los Angeles Doctors
Symphony Orchestra
Peter Merenblum, Cond.
Dr. Robert Hoyt, Mgr.
3637 Mountain View
Los Angeles, 90066
(213) EX 8-9626
(2-community)

The Los Angeles Philharmonic
Orchestra
Zubin Mehta, Cond.
William Severns, Mgr.
The Music Center
135 North Grand Avenue
Los Angeles, 90012
(213) 626-5781
(117-major)

Pepperdine College Community
Orchestra
Hansel, Cond.
Jack Carrington, Mgr.
8035 S. Vermont Avenue
Los Angeles,
(213) PL 3-1411
(6-community)

Standard Symphony Orchestra &
Glendale Symphony Orchestra
Carmen Dragon, Cond.
22328 Pacific Coast Highway
Malibu,
(10-community)

Diablo Symphony Orchestra
William Jackson, Cond.
Thelma Compton, Mgr.
4441 Canyon Way
Martinez,
(415) 228-6174
(3-community)

Claudio Symphony
Cesare Claudio, Cond. & Mgr.
318 Washington Drive
Milpitas,
(408) 262-2907
(18-metropolitan)

Oakland Symphony Orchestra
Association
Gerhard Samuel, Cond.
Robert P. Kelligar, Mgr.
501 Latham Square Building
Oakland, 94612
(415) 444-3531
(30-metropolitan)

West End Symphony Orchestra
Herbert Weiskopf, Cond.
Winfield M. Angel, Mgr.
227 South Euclid Avenue
Ontario, 91761
(714) 984-8177
(8-community)

Symphony Association of Orange
County
Eugene Ober, Cond.
James Nagamatsu, Pres.
777 South Main Street
Suite 63
Orange,
(714) 547-6165
(16-metropolitan)

South Bay Civic Symphony
Orchestra, Inc.
Elyse Ahle, Cond. & Mgr.
1617 Via Montimar
Palos Verdes Estates, 90275
(717) FR 5-2744
(8-community)

College-Community Symphony
Orchestra
Frank Van Der Maten, Cond. & Mgr.
1570 East Colorado Blvd.
Pasadena, 91106
(213) 795-6961, Ext. 208
(4-community)

Pasadena Symphony
Richard J. Lert, Cond.
Miss Helen Martin, Mgr.
181 South Los Robles Avenue
Pasadena, 91101
(213) 793-1772
(10-community)

Shasta Symphony Orchestra
Olando Tog Nozzi, Cond.
Oliver (Bud) Neely, Mgr.
Shasta College (Eureka Way)
Redding, 96001
(916) 241-3523
(10-community)

Redlands Symphony
Dr. Edward C. Tritt, Cond.
Mr. David Davies, Mgr.
University of Redlands
Redlands, 92374
(714) 793-2121
(6-community)

Pacific Symphonette
Thomas E. Wilson, Cond.
Lyle Heck, Mgr.
1323 South Helberta Avenue
Redonda Beach, 90277
(213) FR 5-6139
(4-community)

Richmond Symphony
William Jackson, Cond.
Allen Stone, Pres.
Richmond Art Center
Richmond, 94800
(415) 234-2397
(12-community)

Riverside Symphony Orchestra
James K. Guthrie, Cond.
Betty Fredericks, Mgr.
P. O. Box 2342
Riverside, 92503
(714) 689-6270
(8-community)

Sacramento Symphony Orchestra
Harry Newstone, Cond.
Genevieve S. Fisher, Mgr.
2015 J Street
Sacramento, 95814
Mailing: P. O. Box 2249—
Sacramento, 95810
(916) 441-4648
(7-metropolitan)

Peninsula Symphony Orchestra
Aaron Sten, Cond.
Clifford Kimber, Pres.
P. O. Box 1222
San Carlos, 94071
(415) 593-4151
(8-community)

San Diego Symphony Orchestra
William L. Denton, Mgr.
P. O. Box 3175
San Diego, 92103
(714) 232-3078
(32-metropolitan)

San Francisco Symphony Orchestra
Josef Krips, Cond.
Joseph A. Scafidi, Mgr.
War Memorial Opera House
San Francisco, 94102
(415) 861-4008
(96-major)

San Leandro Symphony

Jan deJong, Cond.
576 Callan Avenue
San Leandro,
(415) NE 8-5902
(7-community)

College Orchestra
Howard Stevenson, Cond.
Westmont College
Santa Barbara, 93103
(805) 969-5051
(4-community)

**Music Academy of West
Symphony Orchestra**
Maurice Abravanel, Cond.
Ruth M. Cowan, Mgr.
1070 Fairway Road
Santa Barbara,
(805) WO 9-2872
(5-)

Santa Barbara Symphony Association
Dr. Erno Daniel, Cond.
Elliot Higgins, Mgr.
808 Anacapa Street
Santa Barbara, 93102
(805) 962-1416
(11-community)

UCSB Symphony Orchestra
Erno Daniel, Cond.
University of California at
Santa Barbara
Santa Barbara, 93016
(805) 968-1511, Ext. 2126
(4-)

Santa Cruz Symphony
Norman Masonson, Cond.
Albert C. Bowman, Mgr.
3562 Winkle Avenue
Santa Cruz, 95062
(408) 475-1830
(5-community)

Aybarians Orchestra
J. Armand Hebert, Cond.
Dr. Steven Schatz, Mgr.
P. O. Box 893
Santa Rosa,
(707) 545-6657
(10-community)

Santa Rosa-Sonoma County Symphony
Corrick Brown, Conductor
L. R. Boyd, Mgr.
P. O. Box 1081
Santa Rosa,
(707) LI 2-3189
(10-community)

San Jose State College Orchestra
Dr. Gibson Walters, Cond.
Glenn Norrish, Mgr.
Music Dept. San Jose State College
San Jose,
(408) CY 4-6414, Ext. 2147
(5-community)

Santa Maria Symphony
Dr. Stanley Dale Krebs, Cond.
Winfield P. McWilliams
706 No. Bonita Street
Santa Maria, 93494
(805) WA 5-7986
(5-community)

Stockton Symphony Orchestra
Ralph Matesky, Music Dir.
R. M. Deen, Mgr.
University of the Pacific
844 W. Sonoma
Stockton, 95204
(209) 466-4841
(9-community)

Tulare County Symphony Orchestra
Robert Cole, Cond.
P. O. Box 31
Tulare, 93274
(213) 781-6095
(5-community)

Rio Hondo Symphony Orchestra
Miss LuRuth Anderson, Mgr.
P. O. Box 271
Whittier, 90608
(213) 698-0221
(4-community)

Colorado

Boulder Philharmonic
David Burge, Cond.
John M. Evans, Mgr.
500 13th Street
Boulder,
(303) HI 2-2435
(4-community)

University of Colorado Symphony
Andor Toth, Cond.
College of Music—Univ. of Colo.
Boulder,
(303) 443-2211, Ext. 7409
(9-)

Colorado Springs Symphony Orchestra
Walter Eisenberg, Cond.
(Mrs.) Beatrice W. Vradenburg, Mgr.
P. O. Box 1692
Colorado Springs, 80901
(303) 633-1602
(8-community)

Denver Symphony Orchestra
Vladimir Golschmann, Cond.
Mark P. Huber, Mgr.
1615 California Street
Suite 611
Denver, 80202
(303) 292-1580
(70-major)

Colorado State University Orchestra
Wilfred Schwartz, Cond.
Music Dept., Colorado State University
Fort Collins, 80521
(303) 491-6389
(4-)

Fort Collins Civic Symphony
Wilfred Schwartz, Cond.
Mrs. Stuart Young, Mgr.
601 Monte Vista
Fort Collins 80521
(303) 482-8972
(6-community)

Golden Symphony Orchestra
T. Gordon Parks, Cond.
Mrs. Virginia M. Weigand, Mgr.
509 18th St.
Golden, 80401
(303) 279-3194
(5-community)

Mesa College Civic Symphony
Mr. Alvin King, Cond.
Mr. D. C. Blackburn, Mgr.
Mesa Junior College
Grand Junction, 81501
(303) 243-2320
(3-community)

Connecticut

Bridgeport Univ. Civic Orchestra
Robert N. Currier, Cond.
400 University Avenue
Bridgeport,
(203) 366-3611, Ext. 203
(2-community)

Danbury Symphony
John Burnett, Cond.
240 Main St.
Danbury 06810
(203) 748-1716
(3-community)

Greater Bridgeport Symphony Society
H. R. English, Mgr.
1483 Post Road
Fairfield, 06430
(203) 259-7828
(5-metropolitan)

Greenwich Philharmonia Orchestra
Kenneth Wendrich, Cond.
Mr. H. Felding, Pres.
Box 35, Pecksland Road
Greenwich,
(203) TO 9-3056
(3-community)

Hartford Civic Orchestra and
Hartford Festival Orchestra
Robert Brawley, Cond.
Marguerite Purdy, Mgr.
834 Asylum Avenue
Hartford,
(203) 236-2328
(6-community)

Hartford Symphony Orchestra
Arthur Winograd, Cond.
David G. Kent, Mgr.
104 Asylum St.
Hartford, 06103
(203) 525-5354
(8-metropolitan)

Civic Orchestra of New Haven
Harry Berman, Cond.
Samuel Shubbs, Mgr.
1044 Chapel Street
New Haven, 06510
(203) 562-0568
(2-community)

New Haven Symphony Orchestra
Frank Brief, Cond.
Harold Kendrick, Mgr.
254 College Street
Room 412
New Haven, 06510
(203) 865-0831
(40-metropolitan)

Yale Collegium Orchestra
Gustav Meier, Cond.
Yale School of Music
New Haven
(203) 787-3131, Ext. 2447
(20-)

Eastern Connecticut Symphony
Victor Norman, Cond.
Mrs. Charles Frink, Mgr.
265 Gardner Avenue
New London, 06320
(203) 443-8703
(6-community)

Norwalk Symphony Orchestra
Quinto Maganini, Cond.
Robert Gould, Mgr.
P. O. Box 174
Norwalk,
(203) 847-5210
(4-community)

West Hartford Chamber Symphonietta
Maurice M. Greene, Cond.
Sidney Bordett, Mgr.
372 Ridgewood Road
W. Hartford, 06107
(203) 521-0389
(2-community)

Delaware

Wilmington Symphony
Vernon Lier Lanning, Cond.
2302 Concord Pike
Wilmington, 19803
(302) OL 8-1818
(5-community)

Dist. of Col.

Catholic University of America
Orchestra
Dr. John Paul, Cond. & Mgr.
Catholic University of America
School of Music
Washington, 20017
(202) LA 9-6000, Ext. 431
(5-community)

National Gallery Orchestra
Richard Bales, Cond.
National Gallery of Art
Washington, 20565
(737) RE 7-4215
(16-)

National Symphony Orchestra
Howard Mitchell, Cond.
M. Robert Rogers, Mgr.
2101 - 16th Street, N. W.
Washington, 20009
(202) HU 3-4111
(200-major)

The American University Orchestra
Thomas H. Hill, Cond.
Frank Walton, Mgr.
Massachusetts & Nebraska Ave., N. W.
Washington, 20016
(202) 244-6800, Ext. 434
(3-)

Florida

Clearwater Symphony, Inc.
Leon Pouloupoulos, Cond.
Genevieve Eagan, Manager
1745 Golfview Drive
Clearwater,
(813) 584-6149
(7-community)

Stetson University Orchestra
Robert L. Hause, Cond.
Box 1409, Stetson Univ.
DeLand, 32720
(904) 734-4121
(7-college)

Ft. Lauderdale Symphony Orchestra
Association
Dr. Emerson Buckley, Cond.
Herbert W. Bromberg, Mgr.
450 E. Las Olas Boulevard
Ft. Lauderdale, 33301
(305) 524-8587
(6-community)

Ft. Myers Symphony Orchestra
Arlo C. I. Deibler, Cond.
Willard D. Boyce, Mgr.
P.O. Box 1534
Ft. Myers, 33901
(813) 334-3256
(10-community)

University of Florida Symphony
Orchestra
Mr. Edward Troupin, Cond.
Kenneth P. Jones, Mgr.
Building "R" Campus
University of Florida
Gainesville, 32603
(305) 373-2623, Ext. 2901
(8-community)

Jacksonville Symphony Orchestra
John Canarina, Cond.
Dorothe Tunstall, Mgr.
46 West Duval Street
Room 218
Jacksonville, 32202
(904) 354-5479
(12-community)

Florida Southern College Orchestra
Dr. K. C. Anderson, Cond.
Florida Southern College
Lakeland,
(813) MU 2-3666
(-community)

Lakeland Civic Symphony
Jay W. Erwin &
Arthur E. Cassling, Conds.
1118 S. Florida
Lakeland,
(813) 688-2461
(4-community)

Miami Beach Symphony
Barnett Breeskin, Cond.
5301 Alton Road,
Miami Beach, 33140
(305) 864-4888
(20-community)

College-Community Symphony
Joseph L. Zingale, Cond.
P.O. Box 1388
Ocala, 32670
(305) 622-3126
(4-community)

Florida Symphony Orchestra
Henry Mazer, Cond.
Miss Helen E. Ryan, Exec. Vice-Pres.
Cherry Plaza Hotel
Orlando, 32802
(305) 841-1280
(64-metropolitan)

Greater Pensacola Symphony Orchestra
Dr. Robt. Whitmore, Cond.
Harry E. Newkirk, Jr., Pres.
P.O. Box 2544
Pensacola,
(3-community)

St. Petersburg Symphony
Thomas Briccetti, Cond.
Mrs. Edna Day, Mgr.
26 Second Street North
(813) 898-6905
(5-community)

Florida West Coast Symphony
Orchestra
Paul Wolfe, Cond.
David Cohen, Business Manager
P.O. Box 1107
Sarasota, 33578
(813) 355-5191
(12-community)

Tampa Philharmonic
Alfredo Antonini, Cond.
David V. Ramsay, Mgr.
P.O. Box 449
Tampa, 33602
(813) 253-0679
(23-metropolitan)

Symphony Orchestra of the Palm
Beaches
Frank H. Dooley, Cond.
(Mrs.) Ruth W. Dooley, Mgr.
250 Lakeland Drive
W. Palm Beach 33405
(305) 833-7895
(4-community)

Georgia

Atlanta Symphony Orchestra
Henry Sopkin, Cond.
Leslie C. White, Mgr.
412 Henry Grady Building
Atlanta, 30303
(404) 524-6897
(60-major)

Augusta Symphony Orchestra
Harry M. Jacobs, Cond.
Charles P. Wheatley, Mgr.
3030 Lake Forest Drive
Augusta,
(404) RE 3-7457
(6-metropolitan)

Columbus Symphony Guild, Inc.
Harry Kruger, Cond.
Jac. H. Rothschild, Pres.
P.O. Box 5361
Columbus, 31906
(404) 324-2411
(5-community)

Brenau Chamber Orchestra
Dr. Kenneth W. Baumgardner, Cond.
Brenau College
Gainesville, 30501
(404) LE 6-1451
(3-community)

Marietta Community Symphony
Mrs. Betty Shipman Bennett, Cond.
Mrs. Erma Edwards Miller, Mgr.
511 Sybil Lane, S. E.
Marietta, 30062
(404) 428-4731
(5-community)

Savannah Symphony Society, Inc.
Chauncey Kelley, Cond.
Norris T. Pindar, III, Mgr.
Municipal Auditorium
Savannah,
(912) 236-8432
(35-community)

Hawaii

All-University Orchestra
Jerome Landsmann, Cond.
Armand Russell, Mgr.
2411 Dole Street
Honolulu,
(4-community)

Honolulu Symphony Orchestra
George Barati, Cond.
Marshall Turkin, Mgr.
332 Merchandise Mart. Building
Honolulu, 96813
(918) 570-071
(100-metropolitan)

Idaho

Boise Philharmonic
Jacque Brouman, Cond.
Dr. Clay E. Wilcox, Pres.
Box 2205
Boise,
(208) 344-0134
(10-metropolitan)

Idaho Falls Symphony
La Mar Barrus, Cond.
Mrs. John B. Rogers, Mgr.
Box 604
Idaho Falls, 83401
(208) 523-1270
(5-community)

University Symphony Orchestra
LeRoy Bauer, Cond.
Music Dept. University of Idaho
Moscow,
(4-community)

Twin Falls Civic Symphony
Del Slaughter, Cond.
Mrs. R. A. Sutcliff, Mgr.
P.O. Box 5
Twin Falls, 83301
(208) 733-4060
(2-community)

Illinois

Alton Civic Orchestra
Clarence J. Drichta, Cond.
Dr. Frank M. Boals, *1gr.
211 E. Broadway
Alton, 62002
(618) 465-3921
(6-metropolitan)

Bloomington-Normal Symphony
Laurent Torno, Cond.
Dean F. Hilfinger, Mgr.
404 Meara Building
Bloomington, 61701
(309) 829-3727
(4-community)

Illinois Wesleyan Symphony
Mario Mancinelli, Cond.
Presser Hall
Bloomington,
(309) 966-9091
(4-)

Southern Illinois Symphony Orchestra
Warren Van Bronkhorst, Cond.
Curtis Price, Mgr.
Department of Music
Southern Illinois University
Carbondale, 62903
(618) 453-2541
(4-community)

Eastern Illinois University Symphony
Orchestra
Dr. Earl Boyd, Cond.
Eastern Illinois University
Charleston,
(217) 345-2161
(3-community)

Chicago Artists Orchestra
James Dutton, Cond.
Thomas Masloski, Mgr.
410 S. Michigan
Chicago, 60605
(312) WA 2-1454
(6-community)

Chicago Business Men's Orchestra
Dr. Sylvan Ward, Cond.
Julius Steindler, Mgr.
208 S. La Salle
Suite 2050
Chicago,
(312) 966-5600
(4-metropolitan)

Chicago Chamber Orchestra
Dieter Kober, Cond.
George Stone, Pres.
Bodil Oxenvad, Personal Rep.
10223 Prairie Avenue
Chicago, 60628
(312) 468-3281
(50-metropolitan)

Chicago Little Symphony
Thor Johnson, Cond.
Clarence E. Cramer, Mgr.
332 So. Michigan Avenue
Chicago, 60604
(312) 427-2635
(50-)

Chicago Symphony Orchestra
Jean Martinon, Cond.
Silas Edman, Mgr.
220 So. Michigan
Chicago, 60604
(312) 427-0362
(175-major)

De Paul University Community
Symphony
Leon Stein, Cond.
De Paul University of Music
25 East Jackson
Chicago, 60604
(312) WE 9-3525, Ext. 344
(4-community)

Illinois Symphony
Jordan Canzone, Cond.
Marie Palmer, Mgr.
7142 So. Christiana
Chicago, 60629
(312) GR 6-1694
(6-community)

The Civic Orchestra of Chicago
John Weicher, Cond.
Silas W. G. Edman, Mgr.
220 So. Michigan Ave.
Chicago, 60604
(312) 427-0362
(2-)

West Side Symphony Orchestra
Miss Lillian Poennisch, Cond.
Stephen Lukaszewski, Pres.
139 N. Laramie Ave.
Chicago, 60644
(312) CO 1-5505
(3-community)

Millikin Civic Symphony
Roger Schueler, Cond.
J. Roger Miller, Mgr.
Millikin University
Decatur, 62522
(217) 423-3661
(4-community)

Elgin Civic Symphony Orchestra
Douglas Steensland, Cond.
Marion Laffey, Mgr.
Elgin Community College
373 E. Chicago Street
Elgin, 60121
(312) SH 1-6800
(3-community)

Northwestern University Symphony
Orchestra
Hugo Vianella, Cond.
Northwestern University
Evanston, 60201
(14-)

Knox-Galesburg Symphony Orchestra
Dr. David Daniels, Cond.
Mrs. Jay P. Minn, Mgr.
258 N. Academy Street
Galesburg, 61401
(309) 342-4010
(3-community)

Jacksonville Symphony Orchestra
Dr. Henry E. Busche, Cond.
Walter B. Hendrickson, Mgr.
724 West State Street
Jacksonville, 62650
(217) 245-8360
(3-community)

Illinois State University Orchestra
David H. Moskovitz, Cond.
Music Department
Illinois State University
Normal, 61761
(309) 453-2509
(3-university)

Chicago Youth Suburban Symphony
James Bolle, Cond.
Faye Hyman, Mgr.
P.O. Box 2
Park Forest,
(312) PI 8-2668
(10-community)

Concerts Symphoniques
Emmett Mitchele Steele, Cond.
Carl Burkle, Mgr.
3058-A Western Avenue
Park Forest,
(312) 747-1101
(4-community)

Northwest Symphony Orchestra
Perry Crafton, Cond.
David S. McCoy, Pres.
1444 Dee Road
Park Ridge,
(312) 823-5669
(5-metropolitan)

Peoria Symphony Orchestra
Dr. Robert S. Schelly, Mgr.
1200 W. Loucks Avenue
Peoria,
(309) 685-0911
(11-community)

Quincy Symphony Orchestra
Harold Gene Bauer, Cond.
Mrs. Caroline Eldin, Mgr.
1515 Jersey Street
Quincy, 62301
(217) 222-3432
(5-community)

Rockford Symphony Orchestra
Arthur Zack, Music & Admin. Dir.
Box 655
Rockford, 61105
(815) 965-6135
(12-community)

Skokie Valley Symphony
Leon Stein, Cond.
Dr. Paul Hurwitz, Pres.
4050 Greenwood
Skokie,
(312) OR 4-2284
(5-community)

Springfield Symphony Orchestra
Harry Farbman, Cond.
Edwin E. Sach, Mgr.
1705 South First Street
Springfield,
(217) 522-4982
(7-community)

Champaign-Urbana Civic Symphony
Orchestra
Bernard Goodman, Cond.
Richard Cogdal, Mgr.
122 South Race Street
Urbana,
(217) 367-4041
(3-community)

Waukegan-Lake County Philharmonic
Richard Faller, Cond.
V. R. Andrews, Mgr.
P.O. Box 354
Waukegan,
(312) 662-1444
(4-community)

Wheaton Sommer Symphony
Milton Preves, Cond.
Dr. Donald C. Mattison, Mgr.
137 N. Washington Street
Wheaton, 60187
(1-community)

The Youth Orchestra of Greater
Chicago
Dudley Powers, Cond.
Mrs. Malcolm Kemper, Bus. Mgr.
705 Oak Street
Winnetka,
(312) HI 6-1314
(2-)

Indiana
Indiana University Philharmonic
Orchestra
Tibor Kozma, Cond.
Indiana University School of Music
Bloomington, 47405
(812) 337-7047
(10-)

Columbus Symphony Orchestra
C. Chester Kitzinger, Cond.
George S. Cook, Mgr.
1601 Washington Street
Columbus, 47206
(3-community)

Elkhart Symphony
Zigmont G. Gaska, Cond.
Mrs. Glen C. Swihart, Mgr.
1303 Kilbourn
Elkhart, 46518
(219) JA 3-4662
(4-community)

Evansville Philharmonic Orchestra
Minas Christian, Cond.
Mrs. William Green, Exec. Sec'y
Coliseum Building
350 Court Street
Evansville, 47708
(812) 425-8241
(12-community)

Fort Wayne Philharmonic
Igor Buketoff, Cond.
Nat Greenberg, Mgr.
201 West Jefferson Street
Fort Wayne, 46802
(219) 742-1321
(32-metropolitan)

The Gary Symphony Orchestra
Leo Krakow, Cond.
John L. Tripp, Mgr.
5128 E. 11th Avenue
Gary, 46403
(219) 938-3585
(3-community)

DePauw University Symphony
Orchestra
Herman Berg, Cond.
DePauw University
Greencastle, 46135
(317) OL 3-3131
(6-)

Butler University Symphony Orchestra
Dr. Michael Semanitzky, Cond.
Constantine N. Poulimas, Mgr.
Butler University
Indianapolis, 46207
(317) WA 3-3451
(8-community)

Indianapolis Symphony Orchestra
Izler Solomon, Cond.
Hubert N. Scott, Mgr.
4600 Sunset Avenue
Indianapolis, 46207
(317) 923-1457
(116-major)

Marion College Band
Prof. Ernest Tetirick, Cond.
Prof. John F. Wilson, Mgr.
Marion College
Marion, 46952
(317) OR 4-2296
(2-community)

Muncie Symphony
Robert Hargreaves, Cond.
James Watkins, Jr., Mgr.
601 N. Hawthorn Drive
Muncie, 47301
(317) 288-8602
(6-community)

North Manchester Civic and Manchester
College Symphony Orchestra
C. Dwight Oltman, Cond.
Mrs. Leigh B. Freed, Pres.
1005 North Wayne Street
North Manchester, 46962
(219) 982-2510
(3-community)

Notre Dame Symphonette
Dr. C. A. Dionde, Cond.
Larry Gerstein, Mgr.
University of Notre Dame
Indianapolis,
(317) 284-6011
(5-)

South Bend Symphony Orchestra
Edwyn H. Hames, Cond.
Mrs. Bernard Cullity, Mgr.
215 West North Shore Drive
South Bend,
(219) 233-3730
(5-community)

Terre Haute Symphony
Dr. James W. Barnes, Cond.
29 North 6 Street
Terre Haute, 47803
(812) CR 5021
(6-community)

Valparaiso University-Civic Orchestra
Dr. Newman W. Powell, Cond.
Valparaiso University
Valparaiso, 46383
(219) 462-5111
(4-community)

Iowa

Cedar Rapids Symphony Orchestra
Henry Denecke, Cond.
Ervin Menken, Mgr.
R.R. #3
Cedar Rapids, 52401
(319) 365-1347
(12-community)

Clinton Symphony Orchestra
William Henigbaum, Cond.
Robert L. Rutenbeck, Mgr.
P.O. Box 536
Clinton, 52733
(319) 242-3703
(3-community)

Tri-City Symphony Orchestra
James A. Dixon, Cond.
Mrs. Richard B. Von Maur, Mgr.
2915-Middle Road
Davenport, 52803
(319) 355-5966
(12-community)

Des Moines Symphony
Frank Noyes, Cond.
Mrs. Robb B. Kelley, Pres. of Board
4321 Greenwood Drive
Des Moines, 50312
(515) 255-4782
(11-community)

University of Iowa
Waldo Geiger, Auditor of Student
Organizations
Room 4
University Hall
Iowa City, 52240
(6-)

Cornell College Chamber Orchestra
Robert Thamber, Cond.
Cornell College
Mt. Vernon, 52314
(319) 895-8811, Ext. 28
(2-community)

Sioux City Symphony Orchestra
Dr. Leo Kucinski, Cond.
402 Commerce Building
Sioux City,
(712) 258-5157
(18-community)

Wartburg Community Symphony
Orchestra
Franklin E. Williams, Cond.
Mrs. Richard V. Leslie, Bd. Pres.
1315 Cedar River Drive
Waverly, 50677
(319) 352-3037
(4-community)

Kansas

Fort Hays College Community
Orchestra
Lyle Dilley, Cond.
Dr. Lloyd K. Herren, Mgr.
Div. of Music-FHKSC
Hays,
(913) MA 4-5535, Ext. 226
(2-community)

University of Kansas Symphony
Orchestra
Robert Baustian, Cond.
School of Fine Arts
University of Kansas
Lawrence, 66045
(913) UN 4-3380
(6-)

Saint Mary College-Community
Orchestra
James C. Spencer, Cond.
Xavier, Kansas
Leavenworth, 66098
(913) MU 2-5151
(3-community)

Bethany College Symphony Orchestra
Marshall Haddock, Cond.
Roger Thorstenberg, Mgr.
Bethany College
Lindsborg, 67456
(913) AC 7-3312, Ext. 58
(6-community)

Kansas State University Civic Orchestra
George Leedham, Cond.
Manhattan,
(3-community)

Ottawa Little Symphony
William Kloster, Cond.
Bob Roberts, Mgr.
Box 555
Ottawa,
(913) CH 2-4830
(4-community)

Wichita State University Symphony Orchestra

James Robertson, Cond.
School of Music
Wichita State University
Wichita,
(316) MU 3-7561
(4-)

Wichita Symphony Orchestra

James Robertson, Cond.
Dewey Anderson, Mgr.
105 West Second Street
Wichita, 67202
(316) AM 7-5259
(22-metropolitan)

Wichita Youth Symphonies

James Robertson, Cond.
Dewey Anderson, Mgr.
105 West Second Street
Wichita, 67202
(316) AM 7-5259
(6-)

Kentucky

Lexington Philharmonic Orchestra

Leo Scheer, Cond.
P.O. Box 838
Lexington, 40501
(606) 252-4358
(8-community)

Louisville-Jefferson County Youth Orchestra

Rubin Sher, Cond.
Arvo Aho, Pres.
P.O. Box 5654
Cherokee Station
Louisville,
(4-community)

Brescia-Owensboro Orchestra

Mrs. Bonnie Hernon, Cond.
Seventh and Frederica Streets
Owensboro, 42302
(502) 684-7272
(4-community)

Louisiana

Baton Rouge Civic Symphony

Peter Paul Fuchs, Cond.
William Pruyn, Mgr.
P.O. Box 1211
Baton Rouge, 70821
(504) 348-1096
(7-community)

LSU Symphony Orchestra and Baton Rouge Symphony Orchestra

Peter Paul Fuchs, Cond.
Everett Timm, Mgr.
LSU School of Music
Baton Rouge, 70803
(504) 388-3261
(5-community)

Tangipahoa Youth Orchestra

A. Di Russo, Cond.
J. Wilcox, Mgr.
Box 89
Southeastern Louisiana College
Hammond, 70042
(3-community)

Northwestern Symphony Orchestra

Dr. Joseph B. Carlucci, Cond.
Dept. of Music
Northwestern State College
Natchitoches, 71457
(318) 5571, Ext. 261
(10-community)

New Orleans Philharmonic Symphony Orchestra

Werner Torkanowsky, Cond.
Thomas A. Greene, Mgr.
605 Canal Street
New Orleans, 70130
(504) JA 5-9481
(17-major)

Shreveport Symphony Orchestra

John Shenaut, Cond.
Marjorie Campbell, Sec'y
2927 Woodlawn
P.O. Box 4057
Shreveport, 71104
(318) 861-2149
(40-metropolitan)

Maine

Bangor Symphony

Peter Re, Cond.
Dr. Edward C. Porter, Pres.
166 Union
Bangor,
(207) 945-5743
(5-community)

Colby Community Symphony
Orchestra
Ermanno F. Comparatti, Cond.
Carl Faust, Mgr.
Colby College
Waterville,
(207) 872-2791
(4-community)

Maryland

Baltimore Symphony Orchestra
Peter Herman Adler, Cond.
Oleg Lobanov, Mgr.
120 W. Mount Royal Avenue
Baltimore, 21201
(301) 727-7300
(165-major)

Gettysburg Symphony Orchestra, Inc.
Dr. William Sebastian Hart, Cond. &
Mgr.

342 Cromwell Bridge Road
Baltimore, 21234
(301) VA 3-4686
(20-community)

Maryland Youth Symphony
Angeleo Gatto, Cond.
Mrs. Joseph Sherbow, Mgr.
310 E. Belvedere Ave.
Baltimore, 21212
(301) 323-1273
(2-)

University of Maryland Symphony
Orchestra

Emerson Head, Cond.
Dept. of Music
University of Maryland
College Park, 20742
(301) WA 7-3800, Ext. 7431
(6-community)

Western Maryland College Little
Symphony

Philip S. Royer, Cond. & Mgr.
15 Ridge Road
Westminster, 21157
(301) 848-7170
(2-community)

Massachusetts

University of Massachusetts Symphony
Orchestra

Ronald Steele, Cond.
Dept. of Music
University of Massachusetts
Amherst, 01003
(413) 545-2081
(2-community)

Boston Conservatory Orchestra
Reuben Gregerian, Cond.
8 The Fenway
Boston, 02215
(617) 536-1574
(5-)

Civic Symphony of Boston
Kalman Novak, Cond.
James Pardy, Mgr.
32 Rutland Street
Boston,
(4-major)

Greater Boston Youth Symphony
Orchestra

Dr. Artin Arslanian, Cond.
(Mrs.) Dorothy S. Kane, Mgr.
B.U. (SFAA) 855 Commonwealth Ave.
Boston, 02215
(617) 262-4300, Ext. 8220
(6-metropolitan)

M.I.T. Symphony Orchestra
David Epstein, Cond.
Dept. of Music
M.I.T.
Cambridge,
(617) UN 4-6900
(4-community)

Cape Ann Symphony
Jerome Cohen, Cond.
Sam Gordon, Mgr.
36 Eastern Point Road
Gloucester, 01930
(617) 283-2590
(4-community)

Needham Youth Orchestra
Paul L. Paradise, Cond. & Mgr.
20 Seaverns Avenue
Jamaica Plain, 02130
(4-community)

New Bedford Chamber Music Society
Harrie W. Johnston, Cond. & Mgr.
144 Campbell Street
New Bedford, 02740
(617) 998-5335
(3-community)

Smith-Amherst Orchestra
Edwin London, Cond.
Sage Hall
Smith College
Northampton, 01060
(413) JU 4-2700, Ext. 261
(5-community)

Reading Symphony Orchestra
James L. Roth, Cond.
43 Oak Ridge Road
Reading, 01867
(3-community)

Sharon Civic Symphony
John Bavicchi, Cond.
Victor Ellins, Mgr.
14 West Street
Sharon, 02067
(4-community)

Springfield Symphony Orchestra
Robert Staffanson, Cond.
Terry Charles Schwarz, Mgr.
49 Chestnut Street
Springfield, 01103
(413) 739-4728
(16-metropolitan)

Western Massachusetts Young People's
Symphony Orchestra
Robert Staffanson, Cond.
Terry Charles Schwarz, Mgr.
Springfield, 01103
(413) 739-4728
(3-community)

Wellesley Symphony Orchestra
Rolland Tapley, Cond.
Elinor (Mrs. William) Vogler, Mgr.
35 Old Farm Road
Wellesley, 02181
(617) 235-3884
(4-community)

Wellesley Symphony Orchestra
Rolland Tapley, Cond.
Mrs. William H. Vogler, Mgr.
324 Washington St.
Wellesley Hills, 02181
(617) 235-3950
(3-community)

Berkshire Community Symphony
Orchestra
Julius Hegyi, Cond.
Irwin Shainman, Mgr.
Department of Music, Williams College
Williamstown, 01267
(413) 458-4461, Ext. 381
(4-community)

Quincy Symphony Orchestra
Nicholas Van Slyck, Cond.
Mrs. Frances K. Mesher, Mgr.
267 Fayette Street
Wollaston, 02170
(617) 479-9176
(6-community)

Michigan

Allen Park Symphony
Matti Holli, Cond.
J. D. Haskett, Pres.
7878 Balfour
Allen Park, 48101
(313) DU 1-2315
(4-community)

Alma Symphony
James Upton, Cond.
Dr. Don Berg, Mgr.
Alma College
Alma, 48801
(517) 463-2141
(3-community)

Battle Creek Symphony Orchestra
James T. Poulos, Cond.
Erle W. Gordon, Mgr.
P.O. Box 494
Battle Creek, 49016
(616) 963-8680
(5-community)

Andrews University Orchestra
Charles G. Davis, Cond.
Andrews University
Berrien Springs, 49104
(616) 471-7771
(-community)

Dearborn Orchestra Society
Nathan Gordon, Cond.
James Irwin, Mgr.
18662 Fairfield Avenue
Detroit, 48221
(313) 861-6930
(6-community)

Detroit Symphony Orchestra
Sixten Ehrling, Cond.
Howard Harrington, Mgr.
Ford Auditorium
20 East Jefferson Ave.
Detroit, 48226
(313) 961-0700
(165-major)

Detroit Women's Symphony
Nathan Gordon, Cond.
Mrs. Lucille Zocharski, Mgr.
8321 Yolanda Street
Detroit,
(313) FO 6-9388
(3-community)

Flint Philharmonic Orchestra
Frederick Gillespie, Cond.
Robert Fisher, Mgr.
2425 Gold Avenue
Flint, 48503
(313) CE 8-4085
(10-community)

Flint Symphony Orchestra
Raymond Gerkowski, Cond.
John Camilli, Mgr.
1025 East Kearsley
Flint,
(313) CE 8-1631, Ext. 394
(9-community)

Calvin College Orchestra
Prof. Harold P. Geerdes, Cond.
Calvin College
1331 Franklin St., S. E.
Grand Rapids, 49506
(616) CH 3-0193
(6-)

Grand Rapids Symphony
Carl Karapetian, Cond.
Milo G. DeVrics, Mgr.
1435 Alexander, S. E.
Grand Rapids, 49506
(616) 452-0826
(9-community)

Grosse Point Orchestra
Felix Resnick, Cond.
Camilla Ayers, Pres.
636 Neff Road
Grosse Point, 49530
(616) TU 2-3575
(5-community)

Hope College Orchestra
Morrette Rider, Cond.
Hope College
Holland,
(616) EX 6-4611
(5-community)

Jackson Symphony Orchestra
Richard Massmann, Cond.
290 W. Michigan Avenue
Jackson, 49201
(517) 782-8233
(5-community)

Kalamazoo Symphony Orchestra
Gregory Millar, Cond.
Clark den Blyker, Mgr.
426 South Park Street
Kalamazoo, 49007
(616) 344-9278
(12-metropolitan)

Lansing Symphony Orchestra
Hugo Vianello, Cond.
William L. Watrous, Mgr.
113½ W. Michigan Ave.
Lansing, 48933
(517) 482-0753
(10-community)

Northern Community Symphony
Orchestra
Dr. Harold E. Wright, Cond.
Northern Michigan University
Marquette,
(906) CA 6-9347
(3-community)

Midland Symphony
Fedor Kabalin, Cond.
313 Sandy Ridge Court
Midland, 48640
(517) 835-3639
(4-community)

Plymouth Symphony Orchestra
Wayne Dunlap, Cond.
John Moehle, Mgr.
Box 99
Plymouth, 48170
(313) 453-3229
(7-community)

Pontiac Symphony
Felix Resnick, Cond.
Mrs. G. Doice, Mgr.
22 Rosshire Ct.
Pontiac,
(313) 335-0196
(8-community)

Saginaw Symphony
Gideon Grau, Cond.
Howard Vasold, Mgr.
P.O. Box 1471
Saginaw,
(517) 755-6471
(8-community)

St. Clair Shores Symphony
Jack D. Metz, Cond.
Hugh Brous, Mgr.
22300 Centennial Drive
St. Clair Shores, 48081
(313) PR 6-3615
(3-community)

Hamtramck Philharmonic Orchestra
Frank Grabowski, Cond.
Noreen Smialek-Sinclair, Mgr.
28214 Marcia Avenue
Warren, 48093
(4-community)

Ypsilanti University Civic Orchestra
William D. Fitch, Cond.
Eastern Michigan University
Ypsilanti, 48197
(4-community)

Minnesota

Austin Symphony Orchestra
Paul Heltne, Cond.
Gordon Sims, Mgr.
400 14th St., S. E.
Austin, 55912
(507) 433-4444
(2-community)

St. John's Symphony Orchestra
Gerhard Track, Cond.
Don Hart, Mgr.
St. John's University
Collegeville, 56321
(612) 363-8800
(4-community)

Duluth Symphony Orchestra
Hermann Herz, Cond.
A. H. Miller, Mgr.
704 Alworth Building
Duluth, 55802
(218) 727-7429
(12-community)

Fergus Falls Civic Orchestra
Frank C. Hedlund, Cond.
335 N. Whitford
Fergus Falls, 56537
(218) 739-9351
(3-community)

Mankato Symphony Orchestra
Rolf Scheurer, Cond.
Nancy Nott, Mgr.
Mankato State College
Mankato, 56003
(507) 345-3493
(5-community)

Minneapolis Symphony Orchestra
Stanislaw Skrowaczewski, Cond.
Richard Cisek, Mgr.
Northrop Auditorium
Minneapolis, 55455
(612) 373-2525
(122-major)

Twin Cities Philharmonic
Robert Karlén, Cond.
Mrs. Julie Gale, Mgr.
6833 17th Ave., South
Minneapolis,
(612) UN 6-4555
(12-community)

St. Olaf College Orchestra
Donald H. Berglund, Cond.
Frederick A. Schmidt, Mgr.
St. Olaf College
Northfield, 55057
(507) 645-5621
(5-)

Rochester Symphony Orchestra
Gerhard P. Schroth
Mrs. B., Mgr.
City Hall-Music Office
Rochester,
(507) AT 9-5870
(10-community)

St. Paul Chamber Orchestra
Leopold Sipe, Cond.
Arthur R. Bachler, Jr., Mgr.
Arts and Science Center
30 East Tenth Street
St. Paul, 55101
(612) 227-5494
(61-metropolitan)

Gustarus Adolphus Symphony
Orchestra
Robert Snyder, Cond. & Mgr.
Gustarus Adolphus College
St. Peter,
(507) 931-4300
(3-community)

Metropolitan Youth Orchestras
Gerhard Track, Richard Seiber, Douglas
Overland, Conds.
Mrs. Arthur E. Schulz, Pres. & Mgr.
4420 Cedar Avenue
South Minneapolis, 55407
(612) 722-9446
(5-metropolitan)

Mississippi

Greenville Symphony Orchestra
Ernest Cadden, Cond.
R. K. Haxton, Jr., Mgr.
Box 750
Greenville, 38702
(601) 332-5411
(8-community)

Jackson Symphony Orchestra
Lewis Dalvit, Cond. & Mgr.
Jackson Symphony Office
Belhaven College
Jackson,
(601) 355-9791
(6-community)

Missouri

Chillicothe Community Orchestra
E. W. Pundmann, Cond.
Dale Whiteside, Mgr.
518 McGowan
Brookfield, 64628
(816) CI 8-2110
(6-community)

College-Community Orchestra
John M. Anderson, Cond. & Mgr.
Central Methodist College
Fayette, 65248
(816) CH 8-3392
(2-community)

Kansas City Philharmonic
Hans Schwieger, Cond.
Peter Pastreich, Mgr.
1217 Walnut
Kansas City, 64106
(816) VI 2-9300
(100-major)

Youth Symphony of Kansas City
Jack L. Herriman, Cond.
6824 Cherry
Kansas City, 64131
(816) 333-2441
(4-)

Independence Symphony Orchestra
Franklyn S. Weddle, Cond.
Dr. Charles Church, Jr., Pres.
The Auditorium
Independence, 64051
(816) 833-1000
(5-community)

Lincoln University Little Symphony
Orchestra
Marshall Miller Penn, Cond.
O. Anderson Fuller, Mgr.
Lincoln University
Jefferson City, 65102
(314) 635-3014
(3-)

St. Joseph Symphony Orchestra
Thomas Griswold, Cond.
Jean M. Duncan, Mgr.
411 Francis Street
St. Joseph, 64501
(816) AD 3-1305
(15-community)

Gateway Festival Orchestra
William Schatzkamer, Cond.
Mrs. N. B. Kaufman, Mgr.
8016 Cornell
St. Louis, 63130
(314) VO 3-8357
(8-metropolitan)

St. Louis Chamber Orchestra
Ronald Arnatt, Cond.
Leslie Scott, Mgr.
412 South Gore Ave.
St. Louis, 63119
(314) WO 2-2941
(8-metropolitan)

St. Louis Philharmonic
Theodor Avitahl, Cond.
S. Carl Robinson, Pres.
3869 Park Avenue
St. Louis, 63110
(314) PR 1-1414
(4-community)

St. Louis Symphony Orchestra
Eleazar De Carvalho, Cond.
William Zalken, Mgr.
1176 Arcade Building
St. Louis, 63101
(314) CE 1-2137
(106-major)

Springfield Symphony Orchestra
Chester B. Moffatt, Cond.
Elisabeth Denmark Ingram, Mgr.
444 South Avenue
Springfield, 64806
(816) UN 2-9417
(10-community)

Montana

Billings Symphony Orchestra
Ernest Hagen, Cond.
George E. Kirk, Pres.
P.O. Box 602
Billings,
(406) 259-7512
(6-community)

Great Falls Symphony
Richard C. Cole, Cond.
Francis W. Wright, Mgr.
Box 1090
Great Falls, 59401
(10-community)

Missoula Civic Symphony Association
Eugene S. Andrie, Cond.
Russell L. Neal, Mgr.
204 E. Pine Street
Watson Apt. #5
Missoula, 59801
(406) 549-7846
(4-community)

Nebraska

Doane College Community Orchestra
Paul W. Whear, Cond.
Lonnie Miner, Mgr.
Music Dept.—Doane College
Crete, 68333
(419) 826-2161
(5-community)

Omaha Symphony Orchestra
Joseph Levine, Cond.
Jim Emde, Mgr.
1115 W. O. W. Building
Omaha, 68102
(402) 342-3560
(35-metropolitan)

New Hampshire

Smyth Institute
Paul Aliopolus, Cond.
A. J. Bravar, Mgr.
148 Concord Street
Manchester,

New Jersey

Bloomfield Symphony Orchestra
Edward J. Napiwocki, Cond.
Michael B. Berman, Mgr.
84 Broad Street
Bloomfield, 07003
(201) 743-9074
(5-community)

Plainfield Symphony
Samuel Carmell, Cond.
Edwin M. Edelstein, Sec'y
263 Shunpike
Chatham, 07928
(201) 635-8916
(5-community)

Suburban Symphony of New Jersey
Peter Sozio, Cond.
Mrs. Bernard Garlinger, Mgr.
P. O. Box 176
Cranford, 07016
(201) 276-8122
(4-community)

Elizabeth Civic Orchestra
Herman Toplansky, Cond.
Mrs. Lillian E. Dravis, Pres.
T. Jefferson High School
27 East Scott Pl.
Elizabeth, 07207
(201) 353-2200
(3-)

Union County Symphony Orchestra
George Schwartz, Cond.
Charles Young, Mgr.
914 East Grand Street
Elizabeth,
(201) EL 3-8111
(4-)

Philharmonic Orchestra of Northern
New Jersey
Walter Schoeder, Cond.
Carl Schmid, Mgr.
188 Parmelee Avenue
Hawthorne,
(201) 445-0623
(10-community)

Fine Arts Symphony
Jack Ervin, Cond.
Doron Antrim, Mgr.
14 Hardwick Court
Lake Parsippany, 07054
(201) 887-6497
(3-community)

Livingston Community Symphony
William Ruch, Cond.
Robert Spohn, Mgr.
7 Brookside Place
Livingston, 07039
(201) 992-4629
(3-community)

Colonial Little Symphony Society
Nicholas Harsanyi, Cond.
Lucille Schmuhi, Mgr.
36 Madison Avenue
Madison,
(201) 377-3000
(3-community)

Lakeland Youth Symphony
Stanley W. Opalach, Cond.
Mrs. Sally Barr, Consultant
Dept. of Ed.
Court House
Morristown,
(6-community)

New Jersey Symphony
Kenneth Schermerhorn, Cond.
Adam A. Pinsker, Mgr.
Symphony Hall
1020 Broad Street
Newark, 07102
(201) 624-8203
(30-metropolitan)

Nutley Symphony Orchestra
Nicos Cambourakis, Cond.
Spencer Brewster, Mgr.
276 Chestnut Street
Nutley, 07110
(201) 667-2758
(4-community)

Bergen County Youth Symphony
John A. Koshak, Cond.
River Dell Senior High School
Pyle Street
Oredell,
(201) CO 1-4500
(5-community)

Princeton Chamber Orchestra
Nicholas Harsanyi, Cond.
C. J. Idone, Jr., Mgr.
P. O. Box 455
Princeton, 08540
(609) 924-6090
(35-metropolitan)

Ridgewood Symphony Orchestra, Inc.
Dr. Arthur H. Christmann, Cond.
Robert Jahrling, Pres.
68 No. Monroe Street
Ridgewood,
(201) 444-2193
(3-community)

South Orange (N. J.) Community
Orchestra
Marjorie Bram, Cond.
George Dunn, Mgr.
70 North Ridgewood Road
South Orange, 07079
(201) SO 3-4333
(3-community)

Summit Symphony Orchestra
Harry S. Hannaford, Cond.
Mrs. Lou Richardson, Mgr.
c/o Summit High School
Summit, 07901
(201) 273-7709
(3-community)

Teaneck Symphony Orchestra
Seymour Lipkin, Cond.
Frank Panettieri, Mgr.
P. O. Box 174
Teaneck, 07666
(4-community)

Garden State Philharmonic Symphony
Henri Elkan, Cond.
Morris Adler, Mgr.
230 Main Street
Toms River, 08753
(201) 349-6277
(7-community)

Greater Trenton Symphony
Nicholas Harsanyi, Cond.
Louis J. Grimaldi, Mgr.
Trenton Trust Building
Room 1410
Trenton, 08608
(609) 394-1338
(5-major)

Mercer County Training Orchestra
Matteo Giammarino, Cond.
Charles Gaudette, Mgr.
Trenton Central High School
Chambers Street
Trenton, 08609
(201) 396-7646, Ext. 259
(6-community)

Hudson Symphony Orchestra
Seymour Rubinstein, Cond.
Laura P. Fitzgerald, Exec. Sec'y)
527 64th Street
West New York, 07093
(201) 865-4632
(6-community)

New Mexico

The University of New Mexico
Symphony Orchestra
Dr. Kurt Frederick, Cond.
Dr. Joseph Blankenship, Chrmn.
Dept. of Music
The University of New Mexico
Albuquerque, 87106
(505) 277-2126
(6-)

Eastern New Mexico Symphony
Orchestra
Arthur M. Welker, Cond.
Eastern New Mexico University
Portales, 88130
(505) 356-6631, Ext. 241
(12-community)

Roswell Symphony Orchestra
Thomas Lewis, Cond.
P. O. Box 1321
Roswell,
(505) 623-3487
(16-community)

Santa Fe Symphony
Bernard Rosenthal, Cond.
Harrison MacDonald, Mgr.
P. O. Box 2012
Santa Fe, 87501
(505) 982-8588
(4-community)

New York

The Albany Symphony Orchestra, Inc.
Edgar Curtis, Cond.
Harold C. Williams, Mgr.
P. O. Box 466
Albany,
(4-community)

Massapequa Symphony Orchestra
H. Dudley Mairs, Cond.
524 Deer Park Avenue
Babylon,
(516) MO 9-4743
(5-community)

Genesee Symphony
Hermon C. Dilmore, Cond.
Jack Henshaw, Mgr.
190 South Main Street
Batavia,
(716) LU 6-8065
(4-community)

Community Symphony of Binghamton
Fritz Wallenberg, Cond.
Mrs. Frederick C. Forsgard, Mgr.
89 Grand Boulevard
Binghamton, 13905
(607) 797-6143
(5-community)

Doctors Orchestra Society of
New York
Henry Block, Cond.
Harvey Salomon, Mgr.
800 Poly Place
Brooklyn, 11209
(212) SH 8-3830
(3-metropolitan)

The Brooklyn Philharmonia, Inc.
Siegfried Landau, Cond.
Mignon P. Ladin, Mgr.
The Brooklyn Academy of Music
30 Lafayette Avenue
Brooklyn, 11217
(212) ST 3-0482
(19-metropolitan)

The Metropolitan Sinfonietta
Society, Inc.
John Draper, Cond.
300 Clinton Avenue
Brooklyn, 11205
(212) 622-1696
(18-metropolitan)

"Y" Symphony Orchestra of Boro Park
Myron Levine, Cond.
Armand Grunberg, Mgr.
5021 17th Avenue
Brooklyn,
(212) GE 8-2033
(7-community)

Buffalo Philharmonic Orchestra
Lukas Foss, Cond.
Seymour L. Rosen, Mgr.
Kleinhans Music Hall
370 Pennsylvania Street
Buffalo, 14201
(716) 885-5000
(112-major)

Buffalo Symphonette, Inc.
Fred A. Ressel, Cond.
Ruby Sherrard, Mgr.
14 Sheltenham Drive
Buffalo, 14216
(716) 875-7862
(4-community)

Buffalo Symphonia Orchestra
Robert F. Schulz, Cond.
Marion G. Zimmermann, Mgr.
46 Jewett Parkway
Buffalo, 14214
(716) 835-3858
(12-community)

Chappaqua Chamber Orchestra
Boris Koutzen, Cond.
Mrs. Virgil B. Day, Chrmn.
P. O. Box 441
Chappaqua, 10514
(914) MO 6-4266
(3-community)

Cheektowaga Community Symphony Orchestra

Dr. Robert Mols, Cond.
Clayton Wahl, Mgr.
1050 Maryvale Drive,
Cheektowaga, 14225
(716) 633-9770
(4-community)

Elmira Symphony & Choral Society

Peyton M. Hibbitt, Cond.
David J. Hyslop, Mgr.
Apt. 6
226 S. Main Street
Elmira
(607) RE 4-2649
(5-community)

Queens College Orchestral Society

Dr. Boris Schwarz, Cond.
Henry Berkowitz, Mgr.
Queens College
65-30 Kissena Blvd.
Flushing, 11367
(212) HI 5-7500
(4-community)

Queens Symphony Orchestra

David Katz, Cond.
Jeanne Dale, Mgr.
P. O. Box 41
Forest Hills, 11375
(212) BO 8-6346
(14-community)

Long Island Little Orchestra Society, Inc.

Clara Burling Roesch, Cond.
Mrs. Robert Janson, Mgr.
10 Petite Place
Glen Cove, 11542
(12-)

Great Neck Symphony

Sylvan Shulman, Cond.
Nona Siegel, Mgr.
P. O. Box 545
Great Neck, 11024
(5-community)

Houghton College Symphony Orchestra

Prof. E. E. Basney, Cond.
Houghton College
Houghton, 14744
(716) LO 7-8254
(5-)

Huntington Symphony Orchestra
Seymour Lipkin, Cond.

Allan Kane, Mgr.
Box 315
Huntington, 11744
(516) AN 6-3864
(4-community)

Cornell Chamber Orchestra

Karel Husa, Cond.
Music Dept.
Cornell University
Ithaca, 14850
(607) 275-3663
(4-community)

Cornell Symphony

Karel Husa, Cond.
220 Lincoln Hall
Cornell University
Music Department
Ithaca, 14850
(607) 275-3663
(6-community)

Little Falls Symphony Orchestra

Leon M. Dussault, Cond. & Mgr.
8 Loomis Street
Little Falls, 13365
(315) 823-2360 Bus.
(315) 823-1942 Home
(4-community)

The Philharmonic Symphony of Westchester, Inc.

Eugene Elswit, Mgr.
John Barnett, Cond.
8 East Prospect Avenue
Mt. Vernon, 10550
(914) MO 4-4353
(5-community)

New Rochelle Symphony Orchestra

Sidney Powers, Cond.
Charles Strongwater, Mgr.
291 Huguenot Street
New Rochelle, 10801
(914) NE 6-6869
(3-community)

American Symphony Orchestra

Leopold Stokowski, Cond.
Stewart J. Warkow, Mgr.
Carnegie Hall
Room 864
New York, 10019
(212) CI 6-1353
(40-metropolitan)

Columbia University Orchestra
Howard Shanet, Cond.
Thomas Koster, Mgr.
Room 703
Dodge Hall
Columbia University
New York, 10027
(212) UN 5-4000, Ext. 2082
(4-)

Cosmopolitan Young Peoples
Symphony Orchestra
Simon Asen, Mgr.
111 W. 57th Street
Room 1622
New York, 10019
(212) CI 6-6777
(12-metropolitan)

Esterhazy Orchestra
David Blum, Cond.
CAMI, Mgr.
165 W. 57th Street
New York, 10019
(212) CI 7-6900
(40-metropolitan)

Gotham Orchestral Society
Maxim Waldo, Cond.
1700 Grand Concourse,
New York, 10457
(212) TR 2-2211
(2-community)

Mozart Festival Orchestra
Baird Hastings, Cond.
Lily Hastings, Mgr.
P. O. Box 1396
New York, 10017
(203) 249-4984
(3-metropolitan)

National Orchestral Association
John Barnett, Cond.
Barnett Byman, Mgr.
111 W. 57th Street
New York, 10019
(212) 247-1228
(4-)

New Arts Orchestra
Harold Farberman, Cond.
Norman Seaman, Mgr.
470 West End Avenue
New York, 10024
(212) SC 4-5343
(4-community)

New York Orchestral Society
Joseph Eger, Cond.
Barbara Meister, Mgr.
171 Madison Avenue
New York,
(212) TR 3-2872
(15-community)

New York Philharmonic
Leonard Bernstein, Cond.
Carlos Moseley, Mgr.
Philharmonic Hall
New York, 10023
(212) TR 4-4000
(199-major)

Orchestra of America
Richard Korn, Cond.
Catherine Shreve, Exec. Sec'y.
119 West 57th Street
New York, 10019
(212) JU 6-8593
(5-community)

The Caecilian Symphony
Arthur Bloom, Cond.
Donald Stewart, Mgr.
20 King Street
New York, 10014
(212) CH 2-3867
(6-metropolitan)

The Youth Symphony Orchestra
of New York
David Epstein, Cond.
119 W. 57th Street
New York, 10019
(212) 581-5933
(4-metropolitan)

Philharmonic Orchestra of Niagara
Falls, N. Y.
Ferdinand Liva, Cond.
Arthur M. Teller, Mgr.
653 Orchard Parkway
Niagara Falls, 14301
(716) 285-8988
(7-community)

Orchard Park Symphony Orchestra
Dr. Joseph Wincenc, Cond.
Dr. Edward A. Freischlag, Mgr.
6721 Jewett Holmwood Rd.
Orchard Park, 14127
(716) 662-7766
(7-community)

Corning Philharmonic Society
J. Theodore Hollenbach, Cond.
Thomas E. C. Mees, Mgr.
130 Thompson Drive
Painted Post, 14870
(607) 962-6751
(5-community)

Clinton Country Junior Symphony
Dr. Angelo La Mariana, Cond.
Francis Steltzer, Mgr.
State University College
Plattsburgh, 12901
(518) 561-5000
(2-community)

College Community Orchestra
Dr. Angelo La Mariana, Cond.
Francis Steltzer, Mgr.
S. U. College
Plattsburgh, 12901
(518) 561-5000
(4-community)

Hudson Valley Philharmonic Orchestra
Claude Monteux, Cond.
Mrs. Marie Lettieri, Exec. Sec'y.
P. O. Box 5
Poughkeepsie, 12602
(914) 454-1280
(14-community)

All-University Symphony Orchestra
Dr. Ward Woodbury, Cond.
University of Rochester
Rochester, 14627
(716) GR 3-3000, Ext. 479
(5-community)

Penfield Community Orchestra
Taavo Virkhaus, Cond.
Robert Seidel, Mgr.
Penfield Central School
Rochester,
(716) LU 6-3180
(3-community)

Music For Westchester Symphony
Orchestra
Siegfried Landau, Cond.
Jacqueline Phillips (Mrs.), Mgr.
Scarsdale P. O. Box 339
Scarsdale,
(914) RO 1-6162/GR 2-4737
(13-community)

Orchestral Society of Westchester
Stephen Simon, Cond.
Judith Blaumanis, Mgr.
95 Wiltshire Road
Scarsdale, 10585
(914) SC 3-8924
(5-community)

The Westchester Symphony
Orchestra, Inc.
Oscar Shumsky, Cond.
Mrs. Walter L. Kahn, Mgr.
215 Fox Meadow Road
Scarsdale,
(914) 472-4560
(5-community)

Schenectady Symphony Orchestra
Anthony J. Pezzano, Cond.
John Geddes, Mgr.
142 Elmer Avenue
Schenectady,
(518) FR 7-5304
(6-community)

Syracuse Symphony Orchestra
Karl Kritz, Cond.
Benson E. Snyder, Gen. Mgr.
Hotel Onondaga
Syracuse, 13202
(315) 472-5203
(65-metropolitan)

Utica Symphony Orchestra
Dr. Joseph Henry, Cond.
Louis A. Martino, Mgr.
258 Genesee Street
Room 325
Utica, 13502
(315) 732-8509
(10-community)

Utica Junior Symphony Orchestra
Louis J. Scalise, Cond.
1008 Rudolph Place
Utica, 13501
(315) 735-7045
(4-community)

Washington Square College Orchestra
Edward Murray, Cond.
New York Univ.
24 Waverly Place
Room 268
New York, 10003
(212) SP 7-2000, Ext. 240
(1-)

West End Symphony
Eugene Gamiel, Cond.
Andrea Pampanini, Mgr.
154 W. 93rd Street
New York, 10025
(212) AC 2-6148
(10-community)

Krasner Chamber Music Ensemble
Louis Krasner, Cond.
521 Scott Ave.
Syracuse, 13224
(315) 446-1527
(6-community)

Amherst Symphony Orchestra
Dr. Joseph Wincenc, Cond.
Arthur E. Pankow, Mgr.
51 Meadow Brook Road
Williamsville, 14221
(716) NF 2-5630
(4-community)

North Carolina
Asheville Symphony Society, Inc.
Joseph E. Fischer, Cond.
Helen N. Sorton, Mgr.
City Building
Room 311
Asheville, 28801
(704) AL 4-7046
(9-community)

North Carolina Symphony Society, Inc.
Dr. Benjamin F. Swalin, Cond.
John Richard Newton, Mgr.
Bingham X
UNC Campus
Chapel Hill,
(919) 933-1217
(131-metropolitan)

Davidson College Orchestra
c/o Donald B. Plott, Chrmn.
Davidson College Music Department
P. O. Box 356
Davidson, 28036
(704) 892-7091
(8-community)

The Triangle Symphony, Inc.
Paul Bryan, Cond.
Phyllis Garriss, Mgr.
1108 Watts Street
Durham, 27701
(919) 286-6507
(10-community)

Fayetteville Symphony Orchestra
Dr. Willis Gates, Cond.
Dr. Robert Downing, Mgr.
Box 3513
Fayetteville, 28305
(919) 485-1541
(3-community)

Greensboro Symphony Orchestra
Thomas Cousins, Cond.
Mrs. Eve Hobgood, Mgr.
605 North Elm Street
Greensboro, 27401
(919) 272-2426
(6-community)

University of North Carolina Sinfonia
George W. Dickieson, Cond.
University of North Carolina
School of Music
Greensboro,
(5-community)

Florence Symphony Orchestra
Franklin West, Cond.
Joe Privette, Mgr.
School of Music
St. Andrews College
Laurinburg,
(919) 276-3652
(5-community)

Winston-Salem Symphony Orchestra
John Iuele, Cond.
Sarah Searcy, Sec'y
610 Coliseum Drive
Winston-Salem, 27106
(919) 725-1035
(50-community)

North Dakota
Fargo-Moorhead Symphony Orchestra
Sigvald Thompson, Cond.
Dr. W. G. Prausnitz, Mgr.
Box 1753
Fargo, 58103
(218) 233-6131, Ext. 340
(-community)

University of North Dakota
Choral Union Symphony
Robert B. Van Voorhis, Cond.
Department of Music
University of North Dakota
Grand Forks,
(701) 777-2417
(3-community)

Ohio

Akron Symphony
Louis Lane, Cond.
John L. Peterson, Mgr.
11 So. Forge Street
Akron, 44304
(216) 535-5900
(10-community)

Baldwin-Wallace Symphony Orchestra
George Poinar, Cond. & Mgr.
Baldwin-Wallace College
Berea, 44017
(216) 234-5474
(4-community)

Canton Symphony Orchestra
Michael Charry, Cond.
Robert Henke, Mgr.
180 Grandview Avenue, N.W.
Canton, 44708
(216) 477-6153/477-2443
(8-community)

Cincinnati Symphony Orchestra
Max Rudolf, Cond.
Lloyd H. Haldman, Mgr.
1313 Central Trust Tower
Cincinnati, 45208
(513) 241-6146
(205-major)

Pro Musica of Cincinnati
Thomas Widlar, Cond.
James R. Stelmach, Mgr.
2307 Losantiville Avenue
Cincinnati, 45237
(513) 351-5425
(6-community)

The Cleveland Orchestra
George Szell, Cond.
A. Beverly Barksdale, Mgr.
Severance Hall
11001 Euclid Avenue
Cleveland, 44106
(180-major)

The Cleveland Philharmonic Orchestra
Zoltan Rozsnyai, Cond.
Arthur R. Socolofsky, Mgr.
Masonic Auditorium
3615 Euclid Avenue
Cleveland, 44115
(216) HE 1-7370
(7-community)

Columbus Symphony Orchestra
Evan Whallon, Cond.
Alan McCracken, Mgr.
55 East State Street
Columbus, 43215
(614) CA 4-7774
(25-metropolitan)

Dayton Philharmonic Orchestra
Dr. Paul Katz, Cond.
Mrs. Burdette Thomson, Exec. Sec'y
North Lobby Sheraton Dayton Hotel
Dayton, 45402
(513) 224-7673
(27-metropolitan)

The Defiance College Community
Orchestra
Charles Partchey, Cond.
Dr. Lawrence Levy, Mgr.
Defiance College
Defiance, 43512
(419) 782-4010
(3-community)

Ohio Wesleyan University Symphony
Orchestra
Willis R. Olson, Cond.
Ohio Wesleyan University
Delaware,
(614) 363-1261
(5-community)

Hiram College Chamber Orchestra
George J. Zack, Cond.
Box 312
Hiram, 44234
(216) 569-3254
(4-community)

Lima Symphony Orchestra
William Byrd, Cond.
Margaret Robertson, Mgr.
Memorial Hall
Lima, 45801
(419) 222-5701
(18-community)

Mansfield Symphony Orchestra
Robert L. Cronquist, Cond.
George Sherman, Mgr.
96 Marion Avenue
Mansfield, 44903
(419) 524-5599
(15-community)

Muskingum College Orchestra
Dr. Rupert Henmann, Cond.
Charles Waddell, Mgr.
Muskingum College
New Concord, 43762
(614) 826-7621, Ext. 245
(4-community)

Hamilton Symphony Orchestra
Harold Weller, Cond.
Mrs. Paul Line, Mgr.
308 South Campus Avenue
Oxford, 45056
(513) 523-2974
(11-community)

Springfield Symphony Orchestra
Jackson Wiley, Cond.
Mrs. W. H. Kersteter, Mgr.
Hotel Bancroft
Springfield, 45502
(513) 325-8100
(7-community)

Toledo Orchestra Association
Serge Fournier, Cond.
Donald C. Barnette, Jr., Mgr.
323 Huron Street
Toledo, 43604
(419) 248-6487
(20-metropolitan)

Willoughby Community Orchestra
Charles W. Ruddick, Cond.
4702 Maple Street
Willoughby, 44094
(216) 942-2277
(15-community)

Oklahoma

University of Oklahoma Symphony
and Chamber Orchestra
Donn Mills, Cond.
C. M. Stookey, Mgr.
Fine Arts Center
University of Oklahoma
Norman, 73069
(405) JE 6-0900
(12-community)

Oklahoma City Symphony Orchestra
Dr. Guy Fraser Harrison, Cond.
Frank Ratka, Mgr.
Municipal Auditorium
Oklahoma City, 73102
(405) CE 2-4292
(72-major)

Northeastern Oklahoma Symphony
Orchestra
Paul Grover, Cond. & Mgr.
Northeastern College
Tahlequah, 74464
(918) GL 8-2531, Ext. 238
(2-community)

Tulsa Philharmonic Orchestra
Franco Autori, Cond.
Winnifred Gillette, Mgr.
Dowell Building
1579 East 21st Street
Tulsa, 74114
(918) RI 3-6108
(26-metropolitan)

Tulsa Youth Symphony
Max M. Waits, Cond.
Winnifred Gillette, Mgr.
c/o Tulsa Philharmonic
1579 East 21st Street
Dowell Building
Tulsa, 74114
(918) RI 3-6108
(4-)

University of Tulsa Symphony
Orchestra
William McKee, Cond.
University of Tulsa,
Tulsa,
(918) WE 9-6351
(3-)

Oregon

University Symphony Orchestra
George Boughton, Cond.
Dean Robert M. Trotter, Mgr.
University of Oregon
Eugene, 97403
(503) 342-1411, Ext. 1464
(103-metropolitan)

Pacific Community Orchestra
Mr. Raphael Spiro, Cond.
Pacific University
Forest Grove, 97116
(503) EL 7-3136, Ext. 251
(3-community)

Grande Ronde Symphony Orchestra
C. Robert Groth, Jr., Cond.
Ken Lillard, Mgr.
P. O. Box 824
La Grande, 97850
(503) 963-2171, Ext. 224
(3-community)

Marylhurst College Community
Chamber Orchestra
Sister M. Anne Cecile, Cond.
Mrs. Vernor M. Schenck, Mgr.
Marylhurst College
Marylhurst, 97036
(503) 636-8141
(5-community)

Portland Junior Symphony Orchestra
Jacob Avshalomov, Cond.
Mrs. Ralph C. Angell, Mgr.
618 Park Building
729 S. W. Alder Street
Portland, 97225
(503) 223-5939

Portland Symphony Orchestra
Jacques Singer, Cond.
Robert P. Thomson, Mgr.
426 Park Building
Portland, 97205
(503) 228-1353
(45-metropolitan)

Salem Junior Symphony Orchestra
Dr. William Swettman, Cond.
Dr. Gerald Bowerly, Mgr.
1309 Ferry St., S.E.
Salem, 97308
(503) 363-4171
(3-)

Pennsylvania

Allentown Symphony
Donald Vorhees, Cond.
Virginia Wartman, Mgr.
Symphony Hall
23 North 6th
Allentown,
(215) 432-7961
(9-community)

Butler County Symphony Orchestra
Dr. Richard Strange, Cond.
Carl E. White, Jr., Mgr.
P. O. Box 1587
Butler, 16001
(412) 257-2953
(5-community)

Carnegie Civic Symphony Orchestra
Dr. Richard Strange, Cond.
Anthony Farinella, Mgr.
Washington Avenue
Carnegie, 15106
(412) 276-4571
(4-community)

Misericordin Symphonette
Martin Friedmann, Cond.
Sister Susan Marie, Mgr.
College Misericordin
Dallas, 18612
(717) 674-1071
(2-community)

Erie Philharmonic Orchestra
James Sample, Cond.
Ben Deutschman, Mgr.
1020 G. Daniel Baldwin
Erie, 16501
(814) 455-1375
(9-community)

Harrisburg Youth Orchestra
Noah M. Klauss, Cond.
Room 309
Telegraph Building
Harrisburg, 17101
(717) 233-3832
(1-community)

The Harrisburg Symphony Orchestra
Dr. Edwin McArthur, Cond.
Margie C. Hunsicker, Exec. Sec'y
Room 309
Telegraph Building
Harrisburg, 17101
(717) 233-3832
(8-community)

Bryn Mawr-Haverford Orchestra
Dr. William Reese, Cond.
Gene Ludwig, Mgr.
Haverford College
Haverford, 19041
(215) MI 9-9600
(6-community)

Juniata College-Community Symphony
Orchestra
Mr. M. Douglas Fleshman, Cond.
Juniata College
Huntingdon, 16652
(814) 643-4310

Johnstown Symphony Orchestra
Phillip Coleman Spurgeon,
Cond. & Mgr.
800 Johnstown Bank & Trust Building
Johnstown, 15901
(814) 535-2396
(7-community)

Valley Forge Philharmonic
Henry Kerr Williams, Cond.
Don F. Tarlecki, Mgr.
512 Crooked Lane
King of Prussia,
(215) 275-6993
(3-community)

Delaware Valley Philharmonic
Orchestra
Henry Kerr Williams, Cond.
Mrs. Earla F. Lovett, Mgr.
1 Spindletree Road
Levittown 19068
(215) WI 5-2661
(6-community)

Bucknell University Symphony
Orchestra
Dr. Lindsey Merrill, Cond.
Ting Ho, Mgr.
Bucknell University
Lewisburg,
(717) 524-0403
(3-community)

McKeesport Symphony Orchestra
Mihail Stolarevsky, Cond.
Stephen Krausz, Mgr.
118 Cornwallis Drive
McKeesport.
(412) PL 1-7284
(5-community)

Mansfield College Community
Symphony
Dr. Charles E. Wunderlich, Cond.
Dr. Benjamin Husted, Mgr.
Mansfield State College
Mansfield, 16933
(717) 662-2114, Ext. 37
(3-community)

New Kensington Pops Orchestra
Arthur V. De Simone, Cond.
865 Fifth Avenue
New Kensington, 15068
(412) 337-6882
(12-community)

Chamber Symphony of Philadelphia,
Inc.
Anshel Brusilow, Cond.
Samuel Flor, Mgr.
1405 Locust Street
Suite 1607
Philadelphia, 19102
(215) PE 5-5954
(105-major)

Chestnut Hill Community Orchestra
Albert B. Conkey, Cond.
Mrs. S. Carter McCall, Mgr.
500 West Willow Grove Avenue
Philadelphia, 19118
(215) CH 7-4700 (day)
AD 3-3087 (eve & week-end)
(3-community)

Dover Symphony Orchestra
George Gansz, Cond.
718 Solly Avenue
Philadelphia, 19111
(215) RA 5-6499
(6-community)

Drexel Institute of Technology
Orchestra
Walter W. Blackburn, Cond.
32nd & Chestnut Streets,
Philadelphia 19104
(215) EV 2-6200

The Philadelphia Orchestra
Eugene Ormandy, Cond.
Boris Sokoloff, Mgr.
230 S. 15th Street
Philadelphia, 19102
(215) KI 5-3830
(180-major)

Carnegie College Community
Orchestra
Sidney Harth, Cond.
Carnegie Institute of Technology
Pittsburgh, 15232
(412) MA 1-2600, Exts. 433/434
(5-)

Duquesne University Orchestra
Raymond Montoni, Cond.
School of Music
Duquesne University
Pittsburgh,
(412) 471-4600
(10-community)

McKeesport Symphony Orchestra
Mihail Stolarevsky, Cond.
Leo F. Battista, Mgr.
112 Brookside Blvd..
Pittsburgh, 15234
(412) 462-6100
(5-community)

Pittsburgh Symphony Orchestra
William Steinberg, Cond.
John S. Edwards, Mgr.
1305 Farmers Bank Building
Pittsburgh, 15222
(412) 281-4752
(170-major)

Pittsburgh Youth Symphony Orchestra
Ronald Ondrejka, Cond.
Mrs. Lincoln Maazel, Mgr.
5405 Fifth Avenue
Pittsburgh, 15232
(412) 681-0172
(5-community)

Lancaster Symphony
Louis Vyner, Cond.
Pen Hemming, Mgr.
c/o Armstrong Cork Co.
Lancaster,
(6-community)

Reading Symphony Orchestra
Louis Vyner, Cond.
Mr. Rene Irwin, Pres.
635 Penn Street
Reading, 19603
(215) 373-7557
(4-metropolitan)

Scranton Philharmonic Orchestra, Inc.
Miss Beatrice Brown, Cond.
Mrs. A. V. Castelli, Exec. Sec'y.
217 Wyoming Avenue
Scranton, 18503
(717) 347-3926
(4-community)

York Symphony Association
Francois Jaroschy, Cond.
Richard C. Schultz, Mgr.
Box 283
York, 17405
(717) 854-0906
(12-community)

Puerto Rico
Philharmonic Orchestra of Puerto Rico
Arturo Somohano, Cond.
Box 292
San Juan, 00902
723-3213
(-metropolitan)

Rhode Island
University Orchestra
Arnold Clair, Cond.
Richard Plourke, Mgr.
Department of Music
Kingston,
(401) 792-2257
(4-college)

Rhode Island Philharmonic Orchestra,
Inc.
Francis Madeira, Cond.
39 The Arcade
Providence, 02903
(401) 831-3123
(8-metropolitan)

South Carolina
Charleston Symphony Orchestra
Lucien DeGroote, Cond.
102 Broad Street
Charleston, 29401
(803) 723-7528
(6-community)

The Columbia Festival Orchestra
Arthur M. Fraser, Cond.
David C. Sennema, Mgr.
13 Arcade Building
Columbia 29201
(803) 254-5640
(4-community)

Greenville Symphony Orchestra
Peter Rickett, Cond.
Mrs. Holmes Frederick, Mgr.
326 Chick Springs Road
Greenville, 29609
5-8008
(13-community)

Spartanburg Symphony Orchestra
Henry Janiec, Cond.
Dr. Eugene N. Crabb, Program Dir.
Converse College
School of Music
Spartanburg, 29301
(803) 585-6423, Ext. 259
(12-community)

South Dakota
Rapid City Symphony Orchestra
Arnold Rudd, Cond. & Mgr.
3722 W. Main
Rapid City, 57704
(605) 342-8568
(3-community)

Sioux Falls Augustana Symphony
Leo Kucinski, Cond.
Mrs. B. C. Carver, Mgr.
2523 S. Phillips
Sioux Falls, 57105
(605) 332-7257
(4-community)

University of South Dakota Orchestra
Usher Abell, Cond. & Mgr.
University of South Dakota
Vermillion, 57069
(605) 677-5274
(5-community)

Lewis & Clark Symphonette
J. Laiten Weed, Cond.
Ron Wright, Mgr.
American State Bank
Yankton, 57078
(605) 665-9613
(2-community)

Tennessee

Chattanooga Symphony
Charles Gabor, Cond.
Gary Shinbaum, Mgr.
730 Cherry Street
Chattanooga, 37402
(615) 267-8583
(20-community)

Jackson Symphony Orchestra
James Petty, Cond. & Mgr.
P.O. Box 2037
Jackson, 38303
(901) 422-1545
(7-community)

Kingsport Symphony Orchestra
Willem Bertsche, Cond.
527 Myrtle Street
P.O. Box 663
Kingsport, 37664
(615) 247-6491 (off.)
(615) 247-8572 (Res.)
(7-community)

Knoxville Symphony Orchestra
David Van Vactor, Cond.
Room 6
Farragut Hotel
Knoxville, 37902
(615) 524-7907
(15-community)

Memphis Symphony Orchestra
Vincent de Frank, Cond.
Robert E. McIntyre, Mgr.
60 South Auburndale
P.O. Box 4682
Memphis, 38104
(901) 278-2950
(20-metropolitan)

Nashville Symphony Orchestra
Willis Page, Cond.
Robert MacKenzie, Mgr.
425 Bennie Dillon Building
Nashville,
(615) 256-1175
(60-metropolitan)

University Center Orchestra
Dr. Gilbert Trythall, Cond.
Peabody College,
School of Music
Nashville,
(615) 291-1500
(3-community)

Oak Ridge Symphony Orchestra
Franklin Choset, Cond.
P.O. Box 155
Oak Ridge,
(615) 483-0843
(6-community)

Sewanee Summer Music Center
Martha McCrory, Dir.
University of the South
Sewanee, 37375
(615) 598-5838
(21-community)

Texas

Abilene Philharmonic
John DeFord, Mgr.
712 Mims Building
Abilene, 79601
(915) OR 4-6710
(6-community)

Amarillo Symphony
Dr. Thomas Hohstadt, Cond.
Edward L. Melin, Mgr.
Box 2552
Amarillo,
(806) DR 6-8782
(13-community)

Austin Symphony Orchestra Society,
Inc.
Ezra Rachlin, Cond.
Mrs. Niki Dickinson, Mgr.
126 Perry Brooks Building
Austin, 78701
(512) GR 6-6749
(12-community)

Beaumont Symphony Orchestra
Edvard Fendler, Cond.
Mrs. Harrison Baier, Mgr.
808 Goodhue Building
Beaumont,
(713) TE 2-0617
(7-community)

Corpus Christi Symphony
Maurice Peress, Cond.
Mrs. John Kline, Mgr.
P.O. Box 495
Corpus Christi,
(512) TU 2-2717
(14-community)

Dallas Symphony Orchestra
Donald Johanos, Cond.
Alan Watrous, Mgr.
P.O. Box 8472
Dallas, 75205
(214) EM 3-5416
(150-major)

Valley Symphony
Dr. John D. Anderson, Cond.
Pan American State College
Edinburg, 78539
(512) DU 3-3891, Ext. 78
(3-community)

Fort Worth Symphony Orchestra
Ezra Rachlin, Cond.
Robert H. Alexander, Mgr.
905 Trans-American Life Building
Fort Worth, 76102
(817) ED 2-5036
(10-community)

Texas Wesleyan College
J. Robert Moore, Cond.
Texas Wesleyan College
Fort Worth,
(817) JE 4-0251
(2-)

Houston Symphony Orchestra
Sir John Barbirolli, Cond.
Tom M. Johnson, Mgr.
Music Hall
Houston, 77002
(713) CA 2-9823
(127-major)

Houston Youth Symphony
Alfred A. Vallani, Cond.
Raymond H. McDavid, Mgr.
P.O. Box 8331
Houston, 77004
(713) 528-8030
(11-community)

Lubbock Symphony Orchestra, Inc.
William A. Harrod, Cond.
Alene Benson, Mgr.
1625 Avenue "Y"
Lubbock, 79401
(806) PO 2-4707
(5-community)

Midland-Odessa Symphony
Dr. Lara Hoggard, Cond.
Mrs. William German, Mgr.
P.O. Box 4274
Midland, 79702
(915) MU 2-0921
(18-community)

San Angelo Symphony
Dr. Eric Sorantin, Cond.
Mrs. Polly Grisham, Mgr.
Box 248
San Angelo, 76902
(915) 655-5651
(6-community)

San Antonio Symphony
Dr. Victor Alessandro, Cond.
Kenneth K. Caswell, Mgr.
414 South Texas Building
San Antonio, 78205
(512) CA 7-6371
(72-major)

San Antonio Youth Symphony
Orchestra
Richard R. Kole, Cond.
G. Lewis Doll, Mgr.
141 Lavaca Street
San Antonio, 78210
(512) CA 7-5121
(12-)

East Texas Symphony Orchestra
Joseph Kirshbaum, Cond.
P. C. Martinez, Mgr.
P.O. Box 3323
Tyler, 75706
(214) LY 2-8541
(6-community)

Waco Symphony Association
Dean Daniel Sternberg, Cond. & Mgr.
P.O. Box 62
Waco, 76703
(817) 754-0851
(3-)

Waco Symphony Orchestra
Daniel Sternberg, Cond. & Mgr.
c/o Baylor University School of Music
Waco, 76703
(817) PL 3-4511, Ext. 230
(3-metropolitan)

Utah
College of So. Utah Symphony
Prof. R. L. Halversen, Cond. & Mgr.
College of So. Utah
Cedar City,
(3-community)

Utah Valley Symphony
Dr. A. Harold Goodman, Cond.
Graham Kirby, Mgr.
725 E. Stadium
Provo,
(801) 374-2663
(6-community)

Utah Symphony Orchestra
Maurice Abravanel, Cond.
Herold L. Gregory, Mgr.
55 West First South
Salt Lake City, 84101
(801) 363-7651
(72-metropolitan)

Westminster Community Symphony
Orchestra
Kenneth Kuchler, Cond.
Westminster College
1840 South 13th East Street
Salt Lake City, 84105
(801) HU 4-7651
(4-community)

Vermont
Vermont State Symphony Orchestra
Alan Carter, Cond.
Charles Lewis, Mgr.
WCAX-TV
Burlington, 05753
(15-community)

The Vermont Philharmonic
Jon Borowicz, Mgr.
Richard D. Coburn, Mgr.
Box 271
Northfield, 05663
(802) 485-9880
(8-community)

Virginia
Alexandria Symphony Orchestra
Joseph J. Adgate, Cond.
Richard T. Williams, Mgr.
Conds. Address: 109 Woodcliff Drive
Alexandria,
(5-metropolitan)

Arlington Civic Symphony
Karl Rucht, Cond.
1243 N. Columbus Street
Arlington,
(7-community)

Richmond Symphony
Edgar Schenkman, Cond.
Mr. A. H. Thompson, Mgr.
112 East Franklin Street
Richmond, 23219
(703) 648-4461
(12-community)

Roanoke Symphony Orchestra
Gibson Morrissey, Cond.
St. John's Parish House
Elm Avenue S.W.
Roanoke, 24000
(703) DI 3-9127/DI 2-3137
(12-community)

Northern Va. Youth Symphony
Mrs. John A. Farris, Mgr.
6012 Flanders Street
Springfield, 22150
(703) 451-2810
(2-community)

Shenandoah Orchestra
Frank Foti, Cond. & Mgr.
Woodstock,
(703) GL 9-3640
(-community)

Washington
Bellingham College-Civic Symphony
Dr. Thomas Osborn, Cond.
Department of Music
Western Washington State College
Bellingham, 98225
(206) 734-7600, Ext. 286
(5-community)

Bremerton Symphony Orchestra
Leo B. Reynolds, Cond.
George L. Lewis, Mgr.
3421-A Kitsap Way
Bremerton, 98313
(206) ES 3-1311
(5-community)

Port Angeles Symphony Orchestra
James Van Horn, Cond.
Robert R. Bruce, Pres.
P.O. Box 991
Port Angeles, 98362
(206) 457-3743
(6-community)

Mid-Columbia Symphony
Theodore Plute, Cond.
William Roake, Mgr.
1512 Goethals
Richland, 99352
(509) 947-3124
(5-community)

Highline Civic Symphony
Howard R. Jakey, Cond.
Mrs. Lois Estes, Mgr.
225 South 152nd
Seattle, 98148
(4-community)

Seattle Symphony Orchestra
Milton Katims, Cond.
Mrs. Hugh E. McCreery, Mgr.
508 Orpheum Building
Seattle, 98101
(206) MU 2-1675
(-major)

Seattle Youth Symphony Orchestra
Vilem Sokol, Cond.
1150 22nd East
Seattle, 98102
(206) EA 5-5974
(12-)

Spokane Symphony Orchestra
Donald Thulean, Cond.
Miss Barbara Burke, Mgr.
209 Davenport Hotel
Spokane, 99210
(509) TE 8-1871
(30-community)

University of Puget Sound Tacoma
Symphony
Edward Seferian, Cond.
Mrs. Maurice Owens, Mgr.
10930 Meadow Road, S.W.
Tacoma,
(206) JU 8-2560
(6-community)

Yakima Valley Civic Symphony
Orchestra
William Herbst, Cond.
Mrs. Ivan D. Steiner, Pres.
202 Linden Way
Yakima, 98902
(509) CL 2-2815
(2-community)

West Virginia

Charleston Symphony Orchestra, Inc.
Charles Schiff, Cond.
Mrs. Frances R. Hoffman, Exec. Sec'y
P.O. Box 2292
Charleston, 25328
(304) 342-1262
(8-community)

West Virginia University Community
Symphony Orchestra
Donald C. Portnoy, Cond.
c/o Creative Arts Center
West Virginia University
Morgantown, 26506
(304) 293-2901
(7-community)

Wheeling Symphony
Robert Kreis, Cond.
Kathryn K. Schenerlein, Sec'y
51 Sixteenth Street
Wheeling,
(304) 232-6191
(11-community)

Wisconsin

Beloit Symphony Orchestra, Inc.
Carolyn Balson, Mgr.
P.O. Box 185
Beloit, 53512
(608) 365-7351
(9-community)

**American Community Symphony
Orchestra**

Dr. L. Rhodes Lewis, Cond.
Karen Tietz, Mgr.
Box 101
Eau Claire, 54701
(715) 834-2061
(12-community)

Wisconsin State University Symphony

Walter May, Cond.
Dr. L. Rhodes Lewis, Mgr.
Wisconsin State University
Eau Claire, 54701
(715) 834-2061, Ext. 340
(5-community)

Green Bay Symphony Orchestra

Ralph Holter, Cond.
Mrs. S. J. Linzmeyer, Chrmn. of Bd.
1005 Marquette Avenue
Green Bay, 54304
(414) 437-3616
(8-community)

Kenosha Symphony Orchestra

Margaret Hillis, Cond.
Robert E. Sterloff, Acting Mgr.
1713 62nd Street
Kenosha, 53140
(414) 657-3185
(7-community)

Coulee Region Symphony

Francisco Italiano, Cond.
Lenore Italiano, Mgr.
2917 S. 27th Street
La Crosse,
(414) 45483
(7-community)

La Crosse Symphony Orchestra

Eric Schee, Cond.
Russell Huber, Mgr.
517 5th Avenue So.
La Crosse, 54601
(414) 20502

Madison Civic Symphony

Roland Johnson, Cond.
Mrs. William Hay, Bus. Mgr.
211 North Carroll Street
Madison, 53703
(608) 255-4341, Ext. 36
(10-community)

Madison Community Orchestra

Robert H. Gutter, Cond.
211 North Carroll Street
Madison,
(608) 262-8807
(4-community)

U. W. Central Symphony Orchestra

Prof. Robert R. McEmber, Cond.
University of Wisconsin Center
West 5th Street
Marshfield, 54449
(715) 387-1147
(4-community)

Milwaukee Symphony Orchestra

Harry John Brown, Cond.
Robert S. Zigman, Mgr.
161 West Wisconsin Avenue
Suite 7140
Milwaukee, 53203
(414) 273-5592
(125-major)

"Stars" Orchestra

John Anello, Cond.
William Anderson, Mgr.
Temple of Music Washington Park
Milwaukee, 53203
(414) 276-5800
(8-community)

Oshkosh Civic Symphony

Harold W. Arentsen, Cond. & Mgr.
P.O. Box 522
Oshkosh, 54902
(414) 235-8122
(5-community)

Uplands Symphony Orchestra

Francisco Italiano, Cond.
Elsa Hopkins, Mgr.
Spring Green,
(608) 588-2056
(3-community)

Stevens Point Symphony Orchestra

Dr. Hugh D. Marple, Cond.
Mrs. Robert Bickford, Sec'y
R. 2 Box 283-c
Stevens Point, 54481
(715) 344-3120
(3-community)

Milwaukee Civic Orchestra

Richard Hagen, Acting Cond.
Mrs. Lenore R. Farness, Mgr.
2556 South 91st Street
West Allis, 53227
(414) 321-2510
(3-community)

Canada

Calgary Philharmonic Orchestra
Prof. Haymo Taeuber, Cond.
Max L. Malden, Mgr.
Hudson's Bay Store
3rd Floor
Calgary,
(403) 263-1121
(25-metropolitan)

Hamilton Philharmonic Orchestra
Lee Hepner, Cond.
Marnie Coons, Mgr.
P. O. Box 64, Station B
Hamilton, Ontario,
(416) 528-5644
(10-community)

Lethbridge Symphony Orchestra
Albert Rodnucky, Cond.
Mr. M. J. Thomas, Mgr.
1276 Third Avenue South
Lethbridge, Alberta
(403) 327-1122
(5-community)

Montreal Symphony Orchestra
Zubin Mehta, Cond.
Pierre Beique, Mgr.
200 Ontario Street
West Montreal, P. Q.
844-2867
(80-major)

Nanaimo Symphony Orchestra
M. L. Kushner, Cond.
517 Aldorann Ave.
Nanaimo, B. C.
(3-community)

Okanagan Valley Symphony Orchestra
Lt. Leonard Camplin, Cond.
Mrs. Beverly H. Gay, Mgr.
157 Bankview Road
Penticton,
(492-8159)
(2-community)

Orchestre Symphonique De Quebec
Francoys Bernier, Cond.
978 St-Jean Street
Quebec, P. Q.
(418) 525-6046
(60-metropolitan)

St. Catherines Symphony Association
Milton Barnes, Cond.
Dr. Howard Phillips, Mgr.
P. O. Box 401
St. Catherines, Ontario,
(416) 684-8771
(3-community)

University of Toronto Symphony
Orchestra
Tibor Polgar, Cond.
Ila G. Beattie, Mgr.
22 Fallingbrook Rd.
Scarborough,
(416) 694-6436
(3-community)

Etobicoke Philharmonic
Harman Haakman, Cond.
Harold Broome, Mgr.
41 Durban Rd.
Toronto, Ontario
(416) 233-9156
(3-community)

Vancouver Symphony Orchestra
Meredith Davies, Cond.
Victor White, Mgr.
Room 202
601 Cambie Street
Vancouver 3,
(604) 685-6161
(50-metropolitan)

Victoria Symphony Orchestra
Otto-Werner Mueller, Cond.
613 Pandora Avenue
Victoria, B. C.
(604) 384-9523
(35-metropolitan)

Winnipeg Symphony Orchestra, Ltd.
Victor Feldbrill, Cond.
Kent C. Hurley, Mgr.
Mezz. Floor
Hudson Bay Store
Winnipeg 1, Manitoba
(204) 786-3325
(60-metropolitan)

Foreign

Cairo Symphony Orchestra
Gika Zdravkovitch, Cond.
Saleh Abdoun, Mgr.
27 Abdel Khalek Sarwat
Cairo, U.A.R.
76856 Cairo
(32-)

Bournemouth Symphony Orchestra
Constantin Silvestri, Cond.
Kenneth Matchett, Mgr.
Westover Mansions
Gervis Place
Bournemouth
Hampshire, England
BO 2-0363
(200-major)

Halle Orchestra
Sir John Barbirolli, Cond.
Clive F. Smart, Mgr.
Halle Concerts Society
8 St. Peter's Square
Manchester, Lancashire, England
Manchester Central 4333
(200-major)

London Philharmonic Orchestra
John Pritchard, Cond.
Eric Bravington, Mgr.
53 Welbeck Street
London, W. 1, England
HU 9771
(100-)

London Symphony Orchestra
Istvan Kertesz, Cond.
Ernest Fleischmann, Mgr.
1 Montague Street
London, W.C.1., England
Museum 1704
(150-major)

Royal Liverpool Philharmonic
Orchestra
Charles Groves, Cond.
Stephen Gray, Mgr.
Philharmonic Hall
Hope Street
Liverpool 1, England
Royal 2895
(220-)

Finnish Radio Symphony Orchestra
Paavo Berglund, Cond.
Aulis Sallinen, Mgr.
Music Department
Aleksanterinkatu 36
Helsinki, Finland
630691
(25-)

Philharmonia Hungarica
Miltiades Caridis, Cond.
Franz Offermanns, Mgr.
Theater Der Stadt Marl
Marl i.w., West Germany
(02365) 5407-6068
(145-major)

Calcutta Symphony Orchestra
Bernard Jacob, Cond.
Stanley Gomes, Leader
43, Rafi Ahmed Kidwai Street
Calcutta, India
44-4988 Gram: TUNEFUL
(8-community)

Israel Philharmonic Orchestra
Henry Haftel, Mgr.
1 Hubermann Street
Tel Aviv, Israel
228102
(200-major)

Japan Philharmonic Symphony
Orchestra
Akeo Watanabe, Cond.
Yoshihiko Arisaka, Mgr.
Fuji T. V. Buld
7 Kawadacho,
Shinjuku-ku, Tokyo, Japan
Tokyo 353-1111
(80-community)

Orquesta Sinfonica de la Vonivensidad
de Guanajuato
Jose Rodriguez Frausto, Cond.
Paseo De La Presa #170
Guanajuato, Mexico
38 y 5-57
(60-community)

Orquesta Sinfonica Nacional De Mexico
Luis Herrera De La Fuente, Cond.
Enrique F. Gual., Mgr.
Calle de Dolores No. 2-306
Mexico, D.F. 1
12-97-44
(100-major)

Orquest Sinfonica Nacional
Manuel Simo
Direccion General De Bellas Artes
Palacio de Bellas Artes
Santo Domingo, Republica
2-8542
(26-major)

Orquesta Sinfonica De Xalapa
Francisco Savin, Cond.
Adolfo Dominguez, Mgr.
Teatro Del Estado
Xalapa, Ver., Mexico
41-77, 31-10
(60-metropolitan)

National Philharmonic Orchestra of the
Philippines
Redentor Romero, Cond.
Suite B, 2nd Floor
Metropolitan Theatre Building
Plaza Lawton
Manila, Philippines
4-74-25
(12-metropolitan)

Orquesta Sinfonica de Porto
Silva Pereira, Cond.
National Broadcasting
Emissor Regional de Norte
Porto, Portugal
(46-)

Scottish National Orchestra Society
Limited
Alexander Gibson, Cond.
Robert Ponsonby, Mgr.
150 Hope Street
Glasgow, Scotland
041 DOU 7244
(200-major)

OPERA COMPANIES

Alabama

Mobile Opera Guild, Inc.
Rose Palmai-Tenser, Art. Dir.
6 N. Spring Bank Rd.
P.O. Box 8366
Mobile, 36608
(205) 342-6060
apx. budget \$18,000.
apx. no. operas—1

Arizona

Phoenix Musical Theatre
William R. Baer, Art. Dir.
4747 N. Seventh Street
Phoenix, 85014
(602) 277-7696
apx. budget \$70,000.
apx. no. operas—4

California

Festival of Opera at Laguna Beach
Velma Sun, Exec. Dir.
Eugene Ober, Music. Dir.
275 Broadway
Laguna Beach,
(714) 494-1402
apx. budget \$60,000.
apx. no. operas—3

Guild Opera Company
John R. Moss, Bus. Admin.
Carl Ebert, Art. Dir.
427 West Fifth Street
Los Angeles, 90013
(213) 624-2689
apx. budget \$75,000.
apx. no. operas—1

Los Angeles Opera Co.
Thomas S. Pierson, Mgr.
Peter Ebert, Art. Dir.
135 N. Grand Ave.
Music Center
Los Angeles, 90012
(213) 626-5781 Ext. 257
apx. budget \$250,000
apx. no. operas—12

Riverside Opera Company
Mrs. Robt. S. Calkins, Mgr.
Mrs. Robt. S. Calkins, Art. Dir.
3940 Chapman Place
Riverside, 92506
(714) 686-9261
apx. budget \$18,000.
apx. no. operas—3

Spring Opera of San Francisco
Robert D. MacKenzie, Pres.
James H. Schwabacher, Jr., Chrmn. Art.
Comm.

Kurt Herbert Adler, Art. Dir.
War Memorial Opera House
San Francisco, 94102
(415) 431-6647
apx. budget \$250,000.
apx. no. operas—10

West Coast Opera Company
Louis Palange, Mgr.
Louis Palange Art. Dir.
3810 Multiview Dr.
Los Angeles, 90028
apx. budget \$5,000
apx. no. operas—2

Colorado

Central City Opera House Assn.
Robert J. Brown, Mgr.
Emerson Buckley, Art. Dir.
200 West 14th Ave.
Denver, 80204
(303) 623-7167
apx. budget \$350,000.
apx. no. operas—3
Denver Lyric Theatre
Kurt Felsenburg, Chrmn.
Dr. Arthur Schoep, Art. Dir.
4824 East 18th Ave.
Denver, 80220
(303) 322-0031
apx. budget \$12,000.
apx. no. operas—2

Connecticut

Connecticut Opera Association
Frank Pandolfi, Exec. Dir.
15 Lewis St.
Hartford, 06103
(203) 522-9474 & 522-5995
apx. budget \$160,000.
apx. no. operas—5

Dist. of Col.

Opera Society of Washington
Hobart A. Spalding, Pres.
Paul Callaway, Musical Dir.
Constance Mellen, Art. Admin.
Washington, 20036
(202) 296-8660
apx. no. operas—4
Washington Civic Opera Assn.
Thomas Waggoner, Mgr.
Dr. Frederick Fall, Art. Dir.
1771 Church St., N.W.
Washington, 20036
(202) CO 5-5544
apx. no. operas—3

Florida

Opera Repertory Group
Amelia Smith, Managing Dir.
Amelia Smith, Art. Dir.
4227 Peachtree Circle, E.
Jacksonville, 32207
(904) 398-7689
apx. budget \$600
apx. no. operas—6
Opera Guild of Greater Miami
Dr. Arturo diFilippi, Art. Dir. & Gen.
Mgr.

330 Biscayne Blvd.
Miami, 33132
(305) 377-8481
apx. budget \$340,000.
apx. no. operas—12
Turnau Opera Players
Ward Pinner, Mgr.
Warren Wilson & Adalaide Bishop,
Art. Dirs.
National Music League
130 W. 56th St.
(212) 265-2472
apx. budget \$70,000.
apx. no. operas—13
San Carlo Opera of Florida, Inc.
Norma Tina Russo, Mgr.
Norma Tina Russo, Art. Dir.
2201 Central Ave.
Tampa, 33602
(813) 229-1782
apx. budget \$14,000.
apx. no. operas—2

Illinois

Cramer's Opera Festival
Clarence E. Cramer, Mgr.
Nicola Moscona, Art. Dir.
332 So. Michigan Ave.
Chicago, 60604
(312) 427-2635
apx. no. operas—2
Lyric Opera of Chicago
Carol Fox, Mgr.
Pino Donati, Ass't.
20 North Wacker Drive
Chicago, 60606
(312) 346-6111
apx. budget over \$1,000,000.
apx. no. operas—9

Louisiana

Jackson Opera Guild, Inc.
Arthur Cosenza, Art. Dir.
New Orleans Opera Co.
New Orleans,
apx. budget \$12,000.
apx. no. operas—2

**New Orleans Opera House Association,
Inc.**

Mr. H. Lloyd Hawkins, Sr., Pres.
Knud Andersson, Music Dir.
420 St. Charles Avenue
New Orleans, 70130
(504) 529-2278
apx. budget \$250,000.
apx. no. operas—8

Shreveport Civic Opera Association

Robert E. Brown, Pres.
P.O. Box 1130
Shreveport
(318) 422-8611
apx. no. operas—3

Maryland

Baltimore Civic Opera Company, Inc.

Robert J. Collinge, Mgr.
Rosa Ponselle, Art. Dir.
11 East Lexington Street
Baltimore, 21202
(301) SA 7-0592
appx. budget \$160,000.
apx. no. operas—11

Massachusetts

The Boston Opera
John Cunningham, Mgr.
Miss Sarah Caldwell, Art. Dir.
172 Newbury Street
Boston, 02116
(617) CO 7-8050
apx. no. operas—5

Goldovsky Opera Theater

Edward Alley, Mgr.
Boris Goldovsky, Art. Dir.
183 Clinton Road
Brookline, 02146
(617) 734-5255

The Opera Players, Inc.

John Ring, Mgr. & Art. Dir.
Farm Street
Dover, 02030
(617) 785-1993
apx. budget \$15,000.
apx. no. operas—2

Missouri

Kansas City Lyric Theater
Stephen J. Booser, Mgr.
Russell Patterson, Art. Dir.
210 Westport Rd.
Kansas City, 64111
(816) JE 1-2280
apx. budget \$75,000.
apx. no. operas—4

New Jersey

Monmouth Opera Festival
Mme. Era Tognoli, Exec. Dir.
Convention Hall
Asbury Park,
(201) 531-9519
apx. no. operas—8

New Mexico

The Santa Fe Opera
John O. Crosby, Gen. Dir.
John Moriarty, Art. Dir.
P.O. Box 2408
Santa Fe, 87501
(505) 982-3851
apx. no. operas—8

New York

Chautauqua
Curtis W. Haug, Pres.
Chautauqua, New York
(716) 357-3145
apx. budget \$75,000.
apx. no. operas—7

North Shore Friends of Opera, Inc.

Edith Mugdan, Mgr.
Richard Edelman, Art. Dir.
84 Prospect Avenue
Douglaston, 11363
(212) BA 4-4415
apx. budget \$75,000.
apx. no. operas—7

Lake George Opera Festival

David Lloyd, Art. Dir.
Box 471
Glens Falls, 12803
(518) 793-3858
apx. budget \$100,000.
apx. no. operas—40

American Opera Society, Inc.

Allen Sven Oxenburgh, Dir.
50 Central Park West
New York, 10023
(212) TR 4-6111
apx. no. operas—5

Brooklyn Opera Company, Inc.

Felix W. Salmaggi Associates, Mgr.
Guido G. Salmaggi, Art. Dir.
1860 Broadway (Suite 518)
New York, 10023
(212) PL 7-4515
apx. budget \$125,000
apx. no. operas—10

Friends of French Opera, Inc.
Ann Summers Management, Mgr.
Robert Lawrence, Art. Dir.
135 West 56th Street
New York, 10019
(212) CO 5-8444
apx. no. operas—2

Metropolitan Opera
Rudolf Bing, Gen. Mgr.
Robert Herman, Art. Dir.
Broadway at 39th Street
New York, 10018
(212) PE 6-1200
apx. no. operas—24

New York City Opera Company
Julius Rudel, Gen. Dir.
130 West 56th St.
New York, 10019
(212) JU 6-2828
apx. no. operas—16

New York Opera Festival, Inc.
Felix W. Salmaggi Associates Mgr.
Guido G. Salmaggi, Art. Dir.
1860 Broadway (Suite 518)
New York, 10023
(212) PL 7-4515
apx. budget \$42,000
apx. no. operas—6

Syracuse Symphony Opera
Benson E. Snyder, Gen. Mgr.
Karl Kritz, Art. Dir.
Hotel Onondaga
Syracuse, 13202
(315) 472-5293
apx. budget \$45,000.
apx. no. operas—12

Ohio

The Cincinnati Summer Opera
Association, Inc.
Styrk Orwoll, Mgr.
Suite 109, Vernon Manor Hotel
Cincinnati, 45219
(513) 861-3345
apx. no. operas—10

Dayton Opera Association
Lester Freedman, Mgr.
Lester Freedman, Art. Dir.
15 East 2nd Street
Dayton,
(513) 228-0662
apx. no. operas—3

Toledo Opera Association
Lester Freedman, Mgr.
Lester Freedman, Art. Dir.
3301 West Central
Toledo,
(419) 531-4101
apx. no. operas—3

Oklahoma

Tulsa Opera, Inc.
Jeannette Turner, Mgr.
Maestro Carlo Moresco, Art. Dir.
1610 South Boulder
Tulsa, 74119
(918) LU 2-4035
apx. budget \$150,000.
apx. no. operas—5

Pennsylvania

Lyric Opera Company, Inc.
Aurelio Fabiani, Mgr.
Aurelio Fabiani, Art. Dir.
1704 Walnut Street
Philadelphia, 19103
(215) PE 5-7572
apx. budget \$350,000.
apx. no. operas—18

Philadelphia Grand Opera Company
Anthony Terracciano, Mgr.
Anthony Terracciano, Art. Dir.
1422 Chestnut Street
Philadelphia, 19102
(215) LO 7-1048
apx. no. operas—7

Pittsburgh Opera, Inc.
Dr. Richard Karp, Art. Dir.
5467 Bartlett Street
Pittsburgh, 15217
(412) 521-1797
apx. budget \$187,500.
apx. no. operas—5

Tennessee

Chattanooga Opera Association
Thomas D. Alexander, Pres.
Siegfried Landau, Music. Dir.
305 West Seventh Street
Chattanooga, 37402
(615) 266-5973
apx. budget \$25,000.
apx. no. operas—2

Texas

Dallas Civic Opera Company
Lawrence Kelly, Mgr.
Nicola Rescigno, Art. Dir.
818 Reliance Life Building
Dallas, 75201
apx. budget \$500,000.
apx. no. operas—10

Fort Worth Civic Opera Association
Rudolf Kruger, Gen. Mgr.
Rudolf Kruger, Art. Dir.
906 Trans-American Life Building
Fort Worth, 76102
(817) ED 6-7372
apx. no. operas—5

Houston Grand Opera Association
Walter Herbert, Mgr. & Art. Dir.
3030 Louisiana Street
Houston, 77006
(713) JA 6-4326
apx. budget \$250,000.
apx. no. operas—21

San Antonio Grand Opera Festival
Kenneth K. Caswell, Mgr.
414 South Texas Building
San Antonio, 78205
(512) CA 7-6371
apx. budget \$90,739.
apx. no. operas—4

Washington

Seattle Opera Association, Inc.
Glynn Ross, Mgr. & Art. Dir.
158 Thomas Street
Seattle, 98109
(206) 235-2121, Ext. 386
apx. budget \$250,000.
apx. no. operas—5

Canada

Canadian Opera Company
Herman Geiger-Torel, Gen. Dir.
The Colonnade
131 Bloor Street West
Toronto 5, Ontario,
(416) 925-4253
apx. budget \$650,000.
apx. no. operas—7

MUSIC FESTIVALS

California

Carmel Bach Festival, Inc.
Mrs. Alastair MacKay, Exec. Sec'y
Mr. Sandor Salgo, Art. Dir.
Box 503
Carmel, 93921
(408) 624-3437/624-1521
apx. budget \$45,000.
apx. no. works—25

Monterey Jazz Festival
Jimmy Lyons, Gen. Mgr. & Art. Dir.
P.O. Box Jazz
Monterey, 93942
(408) 373-2961
apx. budget \$90,000.

Redlands Bowl—Summer Concerts
Mrs. George Emmett Mullen, Mgr.
& Art. Dir.
Redlands, 92374
(714) 793-2728
apx. budget \$50,000.
apx. no. works—20

Music Academy of the West
Ruth M. Cowan, Mgr.
Maurice Abravanel, Art. Dir.
Lobero Theatre
Santa Barbara, 93103
(805) WO 9-2872
apx. budget \$10,000.
apx. no. works—30

Music of the Vineyards
Norman N. Fromm, Mg. Dir.
Maestro Sandor Salgo, Art. Dir.
Paul Masson Mountain Winery
P.O. Box 97
Saratoga,
Year-Round Address
1255 Post Street
Suite 505
San Francisco, 94109
(415) 776-7810
apx. no. works—6

Stanford Summer Festival
Stephen Baffrey, Mgr. & Art. Dir.
Stanford University
Stanford,
(415) 321-2300
apx. no. works—80

Colorado

Aspen Music Festival
James N. Cain, Exec. Dir.
Walter Susskind, Music Dir.
Box AA
Aspen, 80201
(303) 925-3254
Year-Round Address
111 W. 57th St.
Room 1109
New York, 10019
(212) LT 1-2196
apx. budget \$350,000.
apx. no. works—200

Connecticut

Norfolk Concerts of the Yale Summer
School of Music & Art
Phillip T. Young, Exec. Officer
Keith Wilson, Dir.
Norfolk,
(203) 542-5719
Year-Round Address
c/o Yale School of Music
New Haven,
(203) 787-3131, Ext. 736
apx. no. works—150

International Harp Festival
Aristid Von Wurtzler, Art. Dir.
Hartt College of Music
200 Bloomfield Ave.
West Hartford,
(203) 236-5411
apx. no. works—4

Indiana

Music Mountain
Berkshire Quartet
Urico Rossi, Art. Dir.
Falls Village, 06031
(203) 824-5776
Year-Round Address
Indiana University
Music Department
Bloomington,
(812) 336-3196
apx. no. works—10

Maryland

Peabody Conservatory Summer Session
Ray E. Robinson, Dean
1 East Mt. Vernon Place
Baltimore, 21202
(301) VE 7-0600
apx. budget \$65,000.
apx. no. works—70

A Summer of Professional Music
Theatre
John C. Sweeney, Mgr. & Art. Dir.
The Hartford Theatre Association
Box 241
Bel Air,
(301) 734-7181/838-3971
apx. no. works—7

Michigan

Interlochen Arts Festival
Lyman A. Starr, Mgr. & Art. Dir.
National Music Camp
Interlochen, 49643
(616) 947-9800, Ext. 238
apx. no. works—100

Meadow Brook Music Festival
James D. Hicks, Mgr.
Sixten Ehrling, Art. Dir.
Oakland University
Rochester,
(313) 388-7211, Ext. 2301
apx. budget \$300,000.
apx. no. works—40

New Hampshire

Congregation of the Arts
Warner Bentley, Mgr.
Mario di Bonaventura, Art. Dir.
Hopkins Center
Hanover,
(603) 646-1110
apx. no. works—60

New Hampshire Music Festival, Inc.
Louise Mason, Exec. Sec'y
P.O. Box 147
Center Harbor,
(603) 253-4343
Year-Round Address
P.O. Box 146
Laconia, 03246
(603) 524-1395
apx. budget \$30,000.
apx. no. works—65

New Jersey

Monmouth Opera Festival
Era Tognoli, Mgr.
Convention Hall
Asbury Park,
(201) 531-9519
apx. budget \$75,000.
apx. no. works—4

Ventnor Summer Music Festival
Abigail K. Hoffman Krohn, Mgr.
Russell Stanger, Art. Dir.
Box 2023
Ventnor,
(609) 822-5103
apx. budget \$11,000.
apx. no. works—40

New York

Forest Hills Music Festival
William Gruman, Mgr. & Art. Dir.
118-30 Queens Blvd.
Forest Hills,
(212) BO 3-8080
apx. budget \$450,000.
apx. no. works—9

Caramoor June Festival
Michael Sweeley, Mgr.
Julius Rudel, Art. Dir.
Caramoor
Katonah
Year-Round Address
91 Central Park West
New York,

Guggenheim Memorial Concerts
Sheila Keats, Mgr.
Richard Franko Goldman, Art. Dir.
17 W. 60th St.
New York, 10023
(212) CI 6-8940
apx. no. works—300

Lake Placid Music Festival
Jose Echaniz, Art. Dir.
Box 949
Lake Placid,
Year-Round Address
140 Overbrook Rd.
Rochester, 14618
(716) DU 1-6543
apx. no. works—25

Adirondack Music Festival
Adirondack Foundation, Mgr.
Edna Michell, Art. Dir.
Schroon Lake,
Schroon Lake 347
Year-Round Address
1 W. 85th St.
New York, 10024
(212) 799-3699
apx. no. works—40

Southampton Summer Music Festival
Dr. Robt. M. Shaughnessy, Mgr. &
Art. Dir.
Southampton College
Southampton,
(516) AT 3-4000
apx. budget \$25,000.
apx. no. works—600

North Carolina

Brevard Music Center
Craig Hankenson, Mgr.
Henry Janiec, Art. Dir.
Box 592
Brevard,
(704) 883-8188
Year-Round Address
Converse College
Spartanburg, 29301
(803) 585-6482
apx. budget \$200,000
apx. no. works—54

Pennsylvania

Robin Hood Dell Concerts, Inc.
Mrs. David C. Martin, Exec. Dir.
Fredric R. Mann, Pres.
1617 J. F. Kennedy Blvd.
Philadelphia, 19103
(215) LO 7-0707
apx. no. works—21

Tamiment-in-the-Poconos
Milton Towbin, Mgr.
Monroe Hack, Art. Dir.
Tamiment,
Year-Round Address
7 E. 15th St.
New York,
(212) AL 5-7333

Rhode Island

Bach Festival IV
Mrs. Dorothy J. McKenzie, Mgr.
Louis Pichierri, Art. Dir.
150 Pond Street
Providence, 02903
(401) 331-9678
apx. budget \$10,000
apx. no. works—10

Vermont

Lane Series
Prof. Jack Trevithick, Mgr. & Art. Dir.
University of Vermont
Burlington, 05401
(802) 864-4511, Ext. 240
apx. budget \$100,000
apx. no. works—25

Southern Vermont Art Center
James L. Montague, Mgr. & Art. Dir.
Manchester, 05254
(802) 362-1405
apx. budget \$10,000
apx. no. works—7

Virginia

Shenandoah Valley Music Festival, Inc.
Russell Burleigh, Mgr.
Dr. Richard Lert, Art. Dir.
Box 12
Woodstock,
(703) 459-2167
apx. budget \$10,000.

Wisconsin

Peninsula Music Festival
Mrs. Carl T. Wilson, Mgr.
Dr. Thor Johnson, Art. Dir.
Gibraltar Auditorium
Fish Creek,
Year-Round Address
2400 W. Acacia Rd.
Milwaukee, 53209
(414) FL 2-0083
apx. budget \$25,000
apx. no. works—25

Canada

Vancouver Festival
Hugh Pickett, Mgr.
Queen Elizabeth Theatre
601 Cambie St.
Vancouver,
(604) 683-3395
apx. budget \$360,000.
apx. no. works—11

Stratford Festival Canada
Victor Di Bello, Mgr.
Oscar Shumsky, Art. Dir.
Festival Theatre, Queens Park
Stratford,
(519) 271-4040
apx. budget \$250,000.
apx. no. works—18

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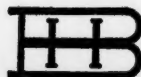
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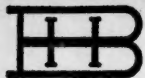
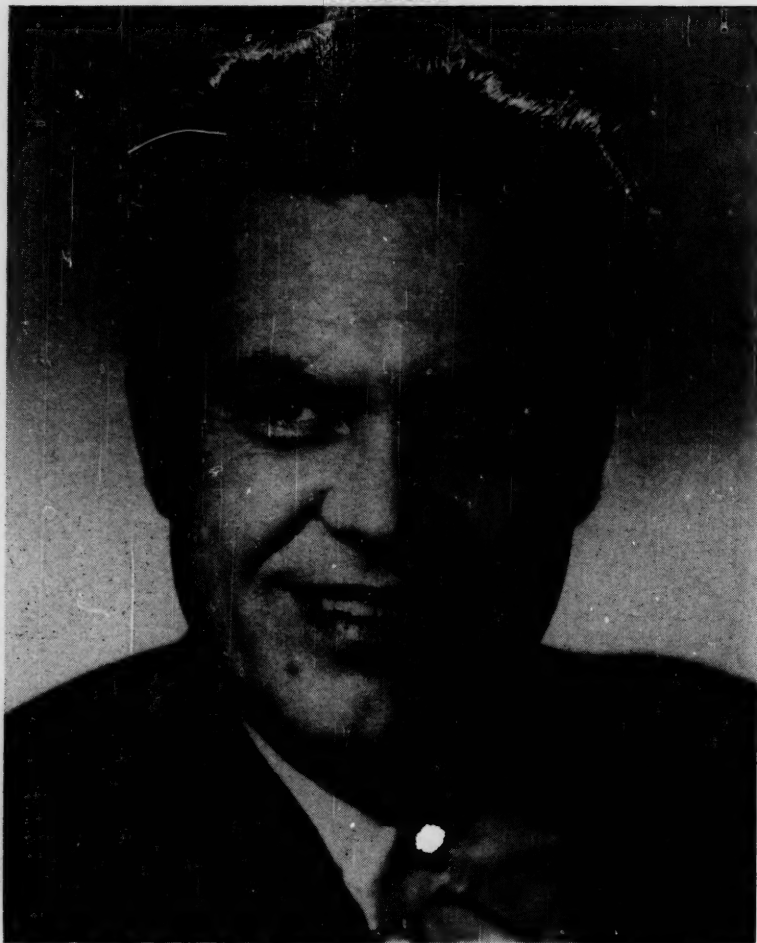
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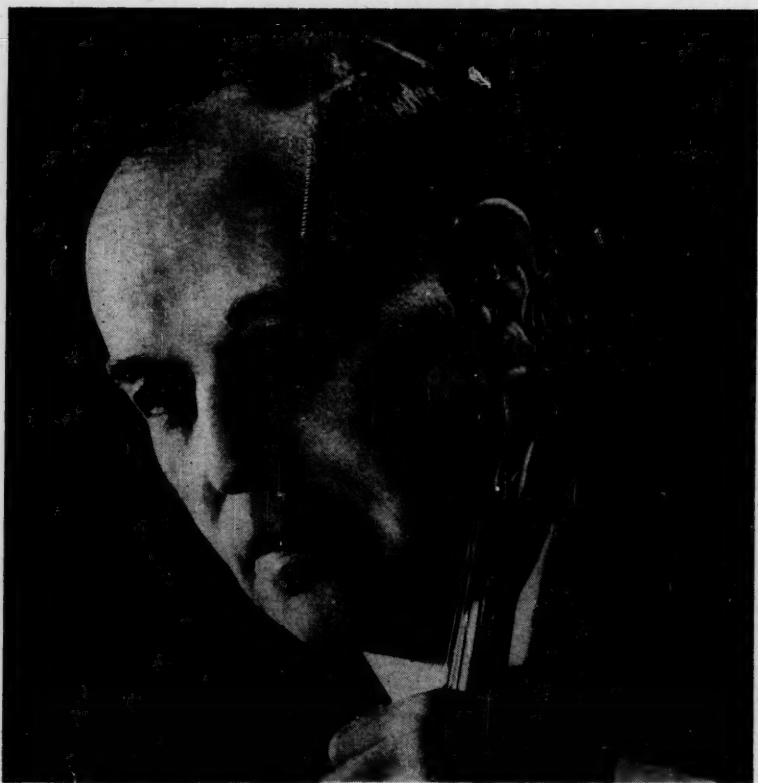
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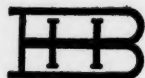
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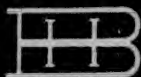
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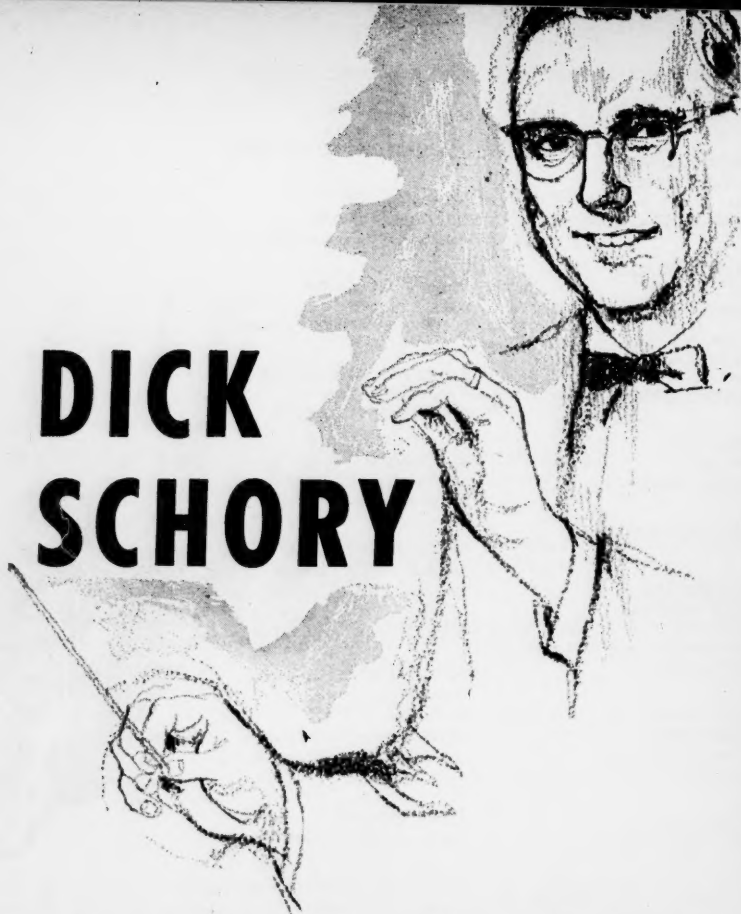
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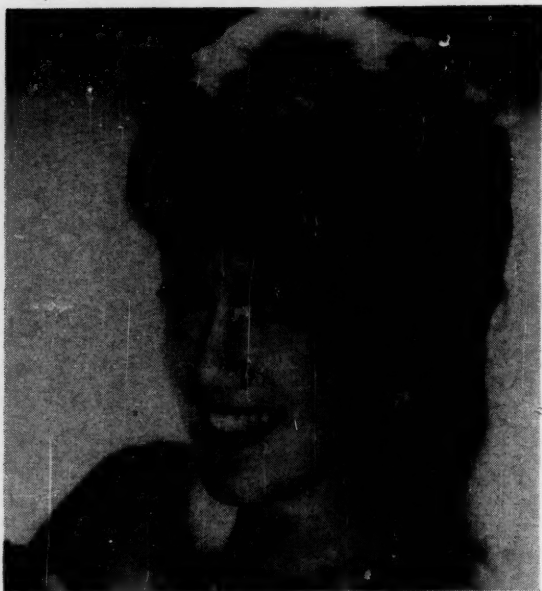


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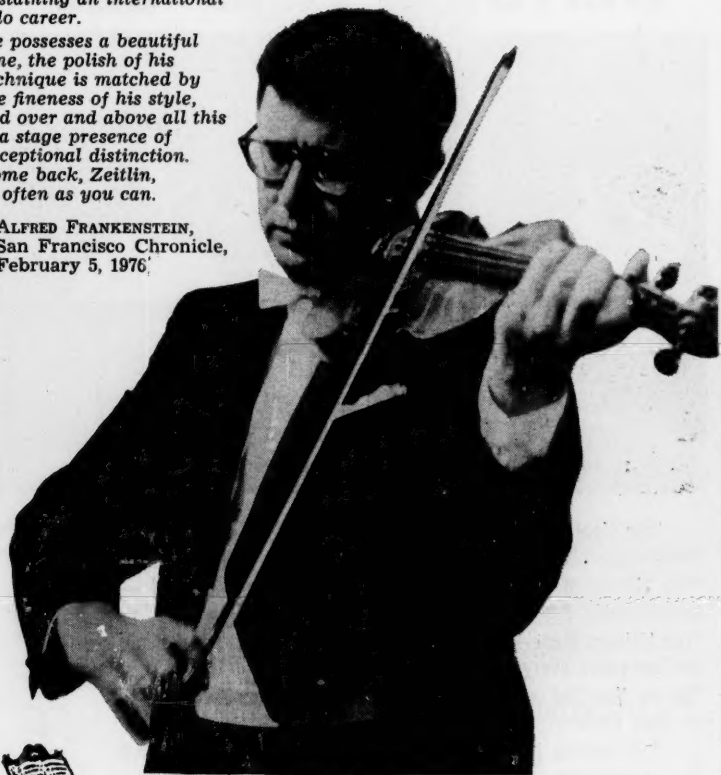
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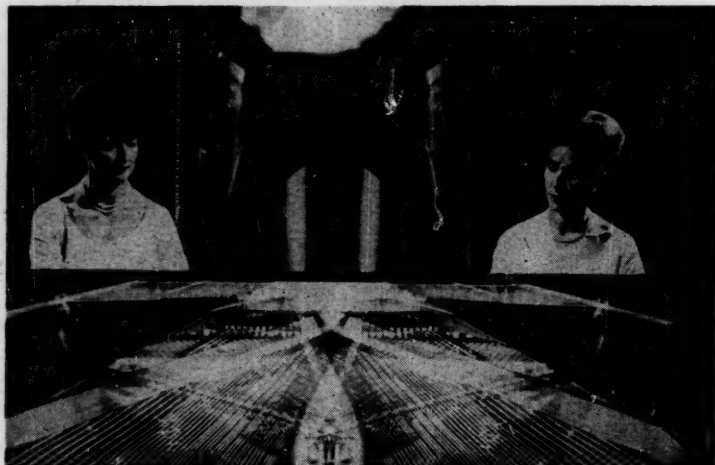
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DATE	CITY	AUD.	DATE	CITY	AUD.
Jan. 15	DETROIT, MICH.	Masonic Temple	Feb. 23	To Be Announced	
Jan. 16	CLEVELAND, OHIO	Music Hall	Feb. 24	INDIANAPOLIS, IND.	Clowes Memorial
Jan. 18	YOUNGSTOWN, OHIO	Stambaugh	Feb. 25	ST. LOUIS, MO.	Keil
Jan. 19	LOUISVILLE, KY.	Convention Center	Feb. 26	MEMPHIS, TENN.	Ellis
Jan. 20	NASHVILLE, TENN.	Ryman	Feb. 27	MOBILE, ALABAMA	Municipal
Jan. 21	HUNTSVILLE, ALA.	Municipal	Feb. 28	ALEXANDRIA, LA.	Bolton High School
Jan. 22	BIRMINGHAM, ALA.	Municipal	Mar. 1	LUFKIN, TEXAS	Lufkin High School
Jan. 23	ATLANTA, GEORGIA	Municipal	Mar. 2	To Be Announced	
Jan. 24	DECATUR, ALABAMA	Decatur High School	Mar. 3	VERNON, TEXAS	Wilbarger Memorial
Jan. 25	MONTGOMERY, ALA.	Lanier High School	Mar. 4	DALLAS, TEXAS	State Fair Music Hall
Jan. 26	PENSACOLA, FLA.	Municipal	Mar. 5	LUBBOCK, TEXAS	Lubbock
Jan. 27	PANAMA CITY, FLA.	Municipal	Mar. 6	HOBBS, NEW MEXICO	High School
Jan. 28	JACKSONVILLE, FLA.	Municipal	Mar. 7	EL PASO, TEXAS	Liberty Hall
Jan. 29	ST. PETERSBURG, FLA.	Bay Front Center	Mar. 9	PHOENIX, ARIZONA	Union High School
Jan. 30	FT. LAUDERDALE, FLA.	War Memorial	Mar. 10	LONG BEACH, CALIF.	Municipal
Jan. 31	ORLANDO, FLORIDA	Municipal	Mar. 11	LOS ANGELES, CALIF.	Shrine
Feb. 1	LEHIGH ACRES, FLA.	Lehigh Acres	Mar. 12	LOS ANGELES, CALIF.	Shrine
Feb. 2	DAYTONA BEACH, FLA.	Peabody	Mar. 13	BAKERSFIELD, CALIF.	Civic
Feb. 3	SAVANNAH, GEORGIA	Municipal	Mar. 15	PASADENA, CALIF.	Civic
Feb. 4	GREENSBORO, N. C.	Municipal	Mar. 16	LOS ANGELES, CALIF.	Music Center
Feb. 5	WASHINGTON, D. C.	Constitution Hall	Mar. 17	SAN DIEGO, CALIF.	New Civic Theatre
Feb. 6	NORFOLK, VIRGINIA	City Arena	Mar. 18	STOCKTON, CALIF.	Civic
Feb. 7	SPARTENBURG, S. C.	Memorial	Mar. 19	SAN JOSE, CALIF.	Civic
Feb. 8	AUGUSTA, GEORGIA	Municipal	Mar. 20	SAN FRANCISCO, CAL.	Masonic
Feb. 9	KNOXVILLE, TENN.	Civic	Mar. 21	BERKELEY, CALIF.	Community Theatre
Feb. 11	UNIVERSITY PK., PA.	Recreation Hall	Mar. 22	SANTA CRUZ, CALIF.	Civic
Feb. 12	BALTIMORE, MD.	To Be Announced	Mar. 23	SACRAMENTO, CALIF.	Memorial
Feb. 13	YORK, PA.	York High School	Mar. 25	PORTLAND, OREGON	Coliseum
Feb. 14	READING, PA.	Rajah Theatre	Mar. 26	SEATTLE, WASH.	Opera House
Feb. 15	To Be Announced		Mar. 27	SEATTLE, WASH.	Opera House
Feb. 16	ATLANTIC CITY, N. J.	Atlantic City	Mar. 28	SPOKANE, WASH.	Spokane Coliseum
Feb. 17	To Be Announced		Mar. 29	RICHLAND, WASH.	Columbia High School Gym.
Feb. 18	SYRACUSE, N. Y.	Lincoln	Mar. 31	IDAHO FALLS, IDAHO	Civic
Feb. 19	ROCHESTER, N. Y.	Eastman	Apr. 2	DENVER, COLORADO	Arena
Feb. 20	BUFFALO, N. Y.	Kleinhans Music Hall	Apr. 3	COLORADO SPRINGS, COLORADO	A. F. Acad.
Feb. 21	To Be Announced		Apr. 4	COLORADO SPRINGS, COLORADO	City
Feb. 22	PHILADELPHIA, PA.	Academy of Music			

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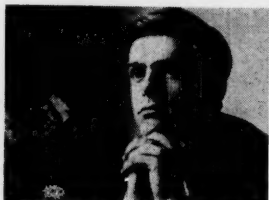
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OPERA/CONCERT TALK

Harry Ward's informative column on the professional musician and his music appears in every regular issue of MUSIC JOURNAL. An Opera/Concert calendar was recently introduced by Mr. Ward (at the suggestion of Mrs. Ralph Lewando) and will continue to run, keeping you informed on performances in New York's major halls as well as highlights of performances in other cities.

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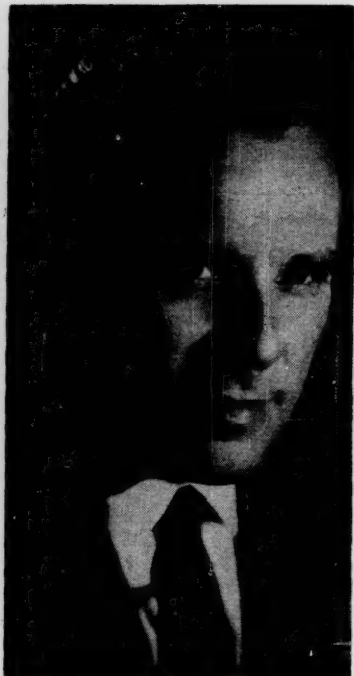
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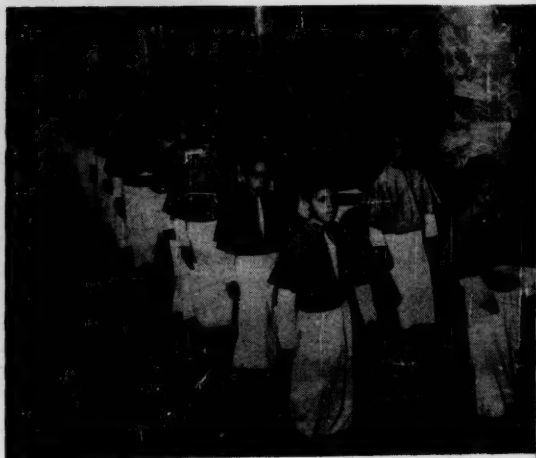
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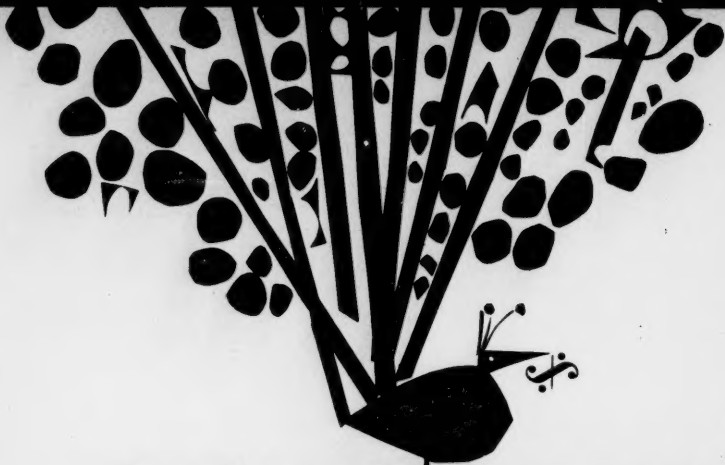
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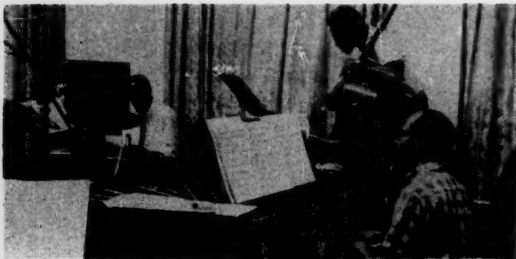
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SAN FRANCISCO CHRONICLE

Twin Planists

By Robert Commanday

Duo-planists Robert Phillips and Franco Renzulli, musically alike as peas in a pod, were heard in their San Francisco debut at the Century Club Tuesday evening. Their remarkably suave playing was applied to a summerweight program, skimmed off the top of the two-piano repertoire.

The pair made lovely bell-tone piano sounds, so beautifully matched that the playing of the pianists was indistinguishable one from the other. This perfect rapport made for graceful interpretation of the Sinfonia from Handel's "Solomon," and a meticulous and affectionate performance of the Clementi B Flat Sonata, a pale reflection of Mozart.

The program continued its focus on pretty sounds in the tunelessly French lyricism of the American Ned Rorem's amiable Sicilienne, and then ground to a halt on a

sonata written by Fauré at the age of 19. It was needle-sticking-in-groove music with endless ostinatos, in the café piano style of Erik Satie mixed with French folkloricism.

Robert Phillips's own composition, Chaconne and Toccata, was a highly diffuse work, full of pianistic color, but unable to sustain tensions because of a weak harmonic style.

The evening's major work was, of all things, Liszt's two-piano version of the old war-horse, Les Preludes. With the tasteful and restrained playing of Phillips and Renzulli, the old sonata movement which Liszt masqueraded as a programme piece, actually came to life. It seemed at times to sound better in the piano than in the orchestral version, but I shudder to think of the effect at the hands of players one whit less musical than this pair.

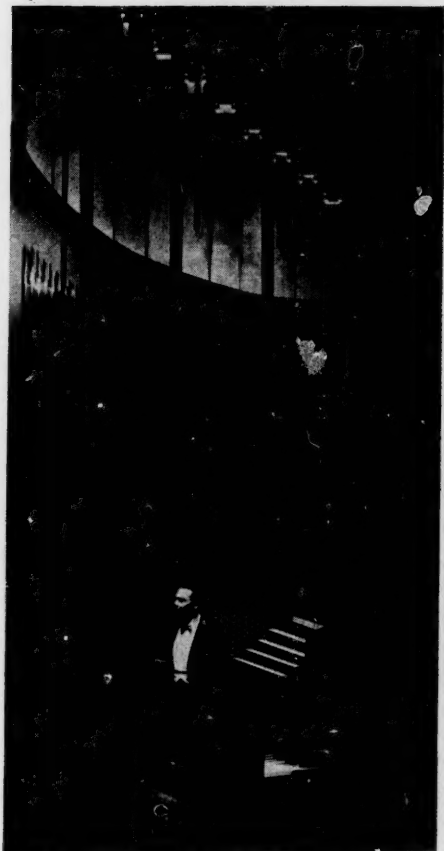
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